

# MUSICAL AMERICA

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## ILLINOIS MUSIC TEACHERS HOLD A GREAT CONVENTION

Four Days' Session Brings Forth Many Valuable Discourses and Interesting Concerts—Minneapolis Orchestra Closes Meetings with Memorable Programs—Large Gathering of Instructors and Musicians Gives John C. Freund, the Principal Speaker, an Enthusiastic Reception

Centralia, Ill., May 8.

THE twenty-seventh convention of the Illinois Music Teachers' Association, which met in this enterprising and beautiful city of southern Illinois, and which lasted for four days (May 4, 5, 6, 7) and was attended by a large number of musicians and teachers from all parts of the State, will long be remembered by all who participated, as well as by the citizens and by the people who came from the surrounding towns to attend it, as one of the most successful, valuable as well as uplifting in the history of the organization.

The citizens showed lavish hospitality in the entertainment of the visitors. The principal stores and buildings were decorated with flags and festoons.

The papers read at the various sessions were not only interesting, but of a high order of merit. The recitals were distinguished by the fine character of the programs presented, as well as by the superlative excellence with which they were rendered.

The addresses were given in one of the leading churches, but the recitals and concerts were given in the fine auditorium of the Pettinger Opera House.

The speech of welcome was made by Mayor C. F. Lender, who briefly, but ably, expressed the pleasure of the city in extending greeting to the music teachers and musicians of the State. He was warmly applauded.

Suitable response was made by Professor E. R. Lederman, long an honored and popular musician of the city, and president of the association. His address was received with enthusiasm.

A most interesting demonstration of public school singing was then given by choruses from the high schools, under the direction of Margie M. Gerlach and Lydia Lee. The children made not only a delightful picture on the stage, but sang their numbers with good quality of tone and intelligence in interpretation. A number was also presented by the II Grade of the Schiller and Central Schools. Their teachers deserve all possible praise.

At the concert, in the afternoon, Mrs. Marie Sidenius Zendt, soprano; Mrs. Frederica Gerhardt Downing, contralto; Sol Cohen, violinist, and Edgar Nelson, pianist, appeared. A large audience testified to its pleasure.

A word of hearty praise is merited by Sol Cohen, the violinist from Peoria, who, instead of the announced number, played Dvorak's "Indian Lament." Mr. Cohen played this and other numbers with such zest and spirit as to arouse a storm of applause.

Mrs. Zendt, with a voice of considerable power and fine quality won the goodwill of her audience, and was forced to give an encore. The contralto, Mrs. Downing, also pleased in her group of songs, and received the heartiest welcome. She had to give several encores.

At this concert Mr. Nelson began to make a record, both as a soloist and an accompanist, which, by the time the convention was over, had endeared him to the hearts of all. It was generally ad-



Photo by Brandenburg

KATE S. CHITTENDEN

Dean of the American Institute of Applied Music and for Forty Years a Distinguished Figure in the Educational Life of This Country (See Page 23)

mitted that he deserved to rank among the ablest and most effective accompanists now before the public.

### Rudolph Ganz Welcomed

In the evening an uproarious welcome was accorded to Rudolph Ganz, who gave Liszt's Variations on a Theme by Bach, and added as an encore the Waltz in E Flat by Chopin. Later he played a group of pieces by American composers, which included "The Night," by Henry Holden Huss; "Exotic Fragrance," by Francis Hendricks; "Humming Bird," by Frank Frutchey; Serenade No. 2, by Campbell-Tipton; "Country Dance," by Alexander MacFayden, and MacDowell's "March Wind," to which he added, later, as encores, some Chopin études. The American numbers greatly pleased the audience.

The characteristics of Ganz's playing are well known. He has always been distinguished not merely for his musicianly understanding, and his sincerity, but for his absolute avoidance of anything meretricious. He makes no appeal to the groundlings. No claptrap tricks to win favor. Seated at the piano, he enters upon the performance with a simplicity, ease and conscientiousness which are commendable. In this regard he should be particularly acceptable at conventions where there are teachers, for he gives them an example of sane, restrained, honest piano playing which can be followed to advantage. Ganz

closed his recital with a masterly and dashing performance of the Rakoczy March.

John B. Miller, the tenor, being indisposed, his place was taken by Mrs. Majorie Dodge Warner, the well-known Chicago soprano. She sang "Il est bon," from Massenet's "Hérodiade," and then a group of songs by MacDowell. Later she sang "The Lass With a Delicate Air," by Arne; "Down in the Forest," by Ronald; "The Little Gray Dove," by Victor Saar, and "Life and Death," by Coleridge-Taylor.

Mrs. Warner has a fine, fresh voice of splendid carrying power. She has keen dramatic appreciation, but is inclined somewhat to force the tone, which may not, for the present, impair its quality, but should be avoided, as it has been disastrous to more than one, even of our greatest singers.

However, she aroused her audience to enthusiasm, and scored a notable success. After the concert a reception, largely attended, was held in the public library.

### Able and Scholarly Address

The session on Wednesday morning opened with an able address on "Music in the High Schools," by Professor E. V. Tubbs, which was followed by a comprehensive résumé of Illinois composers by W. D. Armstrong, which I hope to be

## BIG NEW JERSEY FESTIVAL THRILLS 25,000 HEARERS

Campaign of Newark Association Culminates in Series of Three Concerts with Eleven Noted Artists and Chorus of 1,200, the Receipts Reaching about \$16,000—Event Gives Quickening Stimulus to City's Music-Makers—This Festival a Prelude to Still Greater One Next Year as Part of 250th Anniversary Celebration

[From a Staff Correspondent.]

Newark, N. J., May 8.

"I shall hear that grand Amen."

SANG the 1,200 choristers as the valedictory theme of the Newark Music Festival, which closed on Thursday evening, May 6, at the First Regiment Armory. Well-nigh prophetic was the musical director of the festival, C. Mortimer Wiske, when he chose Sullivan's "Lost Chord" for the final number of this three-day event, for as he laid down his bâton after the last note had been sung he did actually hear a "grand Amen." In the chorus stalls this "Amen" took the form of rousing cheers for the conductor, while from the audience of some 10,000 there came a burst of applause indicative of the city's deep pride in its first great festival.

There was ample foundation for this gratification, for, statistically, the festival was as follows: The audience of Wednesday comprised but 1,000 persons less than the 10,000 of the closing night, while the Tuesday throng was about 2,000 below the mark of the finale. Thus the festival was heard by a total of about 25,000 persons. These thousands paid between \$16,000 and \$17,000 to hear the three concerts. The huge chorus, reaching across one whole end of the armory, was made up of about 900 singers from Newark and 300 from Jersey City. Mr. Wiske also presided over an orchestra of 100 recruited from leading New York organizations and the list of noted artists included the following, listed alphabetically:

### List of Noted Artists

Paul Althouse, Pasquale Amato, Anna Case, Donald Chalmers, Johanna Gadski, Regina Hassler-Fox, Mary Jordan, Fritz Kreisler, Margarete Matzenauer, Ellison Van Hoose and Herbert Witherspoon.

This festival had a tremendous quickening effect on the musical pulses of Newark, reflected in the homogeneous nature of the three audiences, which included both the city's social leaders and the humbler laboring folk of a great manufacturing center. It gave the community a more immediate conception of the power of Newark's musical forces and of music in general (as seen in the unusually generous space devoted to the event by the city's newspapers).

While the underlying purpose of the festival projectors was the more general spreading of a love for the best music among Newark's citizens, the success of the project did far more than that. It must be understood that a festival does not mean to Newark what it means to some communities—a Springtime musical spree. For this city is bustling with its own varied musical activity throughout the season, and thus the May festival (which is to be made a fixture in the city's life) is not seized upon by the citizens as being about their only opportunity to hear good music—far from it!

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## ILLINOIS MUSIC TEACHERS HOLD A GREAT CONVENTION

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able to obtain for you, as I think it is worthy of publication, as certainly was the able and scholarly address on the "Psychology and Pedagogics of Teaching," by Frederick Lillebridge, of St. Louis, which closed the session, and which is also worthy of reproduction.

Between these two came a most interesting talk by Victor Bergquist, on "Music, Musicians and Public Opinion."

The afternoon concert on Wednesday began with a delightful performance of Mendelssohn's *Fantasia in F Sharp Minor*, by Mme. Sturkow-Ryder. The audience demanded an encore, which was given in the shape of a composition for the left hand by Arthur Foote.

Mme. Ryder is well known in Chicago and the Central West. Her playing is distinguished by poetic feeling and a due appreciation of the true scope of the pianoforte, which she never forces. The result is that she produces a delightful singing quality of tone, which is often wholly absent from the performances of some, even of the greatest pianists, one of whom once gained the soubriquet of "the Harmonious Blacksmith."

Later she played the Schubert Impromptu in F Minor, and Etude de Valse by Saint-Saëns, also Arensky's Etude in F Sharp Major, a piece by Rachmaninoff, Rene-Baton's characteristic "The Spring Girls of Cavantec," in all of which she so pleased her audience that she was applauded to the echo. Let me not forget Poldini's Japanese Etude, which she played with a charm wholly her own.

Herbert Miller, well known and popular baritone, gave two songs by Brahms, Loewe's "Erlkönig," and later the Drinking Song from "Paolo and Francesca"; Carpenter's "May the Maiden"; La Forge's "Twas Long Ago," and "Campbell-Tipton's "A Fool's Soliloquy." Mr. Miller has a fine, resonant, virile voice. He was warmly applauded.

### The Child Mind and Music

The concert closed with a most interesting lecture by Effa Ellis Perfield, on teaching principles as applied to rhythm, melody and harmony, and this she illustrated with a lot of raw material in the teaching principles as applied to rhythm, who were absolutely unacquainted with what she was about to do with them.

The demonstration interested the audience immensely. She showed that even with young children who had not studied music it was possible to make them appreciate note values, and how it was possible, also, to make the children reason for themselves, and not merely repeat a lesson, which they did not understand, like so many parrots.

The evening of Wednesday was introduced by Mrs. David Allen Campbell, the noted and distinguished editor of the *Musical Monitor*, which is the official organ of the National Federation of Music Clubs. Mrs. Campbell conveyed cordial greetings from the National Federation, which, she said, numbered over 100,000 members.

### What the Women's Clubs Are Doing for Music

Briefly, but in a most interesting manner, she told of the wonderful work which the women's music clubs of the United States had accomplished, and how much they had contributed to the great wave of appreciation for music which was sweeping the country. She also told of the successful efforts the Federation had made to encourage and develop the American composer, the culmination of which was the production, next month, of Horatio Parker's opera, "Fairyland," under the direction of the noted conductor, Alfred Hertz, in Los Angeles, which opera had been awarded the prize of \$10,000, collected from the citizens and music-lovers of that city.

Mrs. Campbell also spoke strongly with regard to the necessity of recognizing the value of music, by making it an accredited study in our public schools. She also pleaded for the establishment of national conservatories to discover and support native talent and creative art.

"We must be loyal to our own tongue, and create a sentiment for song in English," she said. "Music clubs and the teachers' associations must realize their power in the community and seek to use that power in a practical and forceful way."

Allen Spencer, the pianist, followed

with "The Three Hands," by Rameau; the Beethoven Sonata in E Minor; the Mendelssohn Scherzo in E Minor, and Brahms's Rhapsodie in E Flat Major.

Mr. Spencer displayed a facile technique, fine musicianly appreciation and rare dynamic power.

When the applause had subsided Cyrena Van Gordon, the statuesque and beautiful contralto of the Chicago Opera Company, stepped upon the stage in a gorgeous pink costume. She sang with notable dramatic effect and splendid tone, "Stride la Vampa," from "Il Trovatore." This she followed with "Oh, Don Fatale," from Verdi's "Don Carlos." A storm of applause rewarded her.

Later she sang a group of songs by John A. Carpenter, Rudolph Ganz, James A. McDermid and Arthur Olaf Anderson, and another group, "Im Herbst," by Franz, and "Still wie die Nacht," by Bohm, and so added to the splendid impression she had already created.

Mr. Spencer then gave Harold Bauer's transcription of César Franck's Prelude, Fugue and Variations, and Debussy's "Minstrels" and "Fireworks."

Mr. Spencer concluded his performance with Carpenter's "Polonaise Americaine," still in manuscript, and Liszt's Etude in F Minor.

### "Experiences in European Studios"

On Thursday morning D. A. Clipping, formerly president of the Association, delivered an able and valuable address on "Experiences in European Studios," with some observations on teaching.

Kenneth Bradley followed him with an impressive and most informing paper on "The Practical Man in Music," which, while it contained a great deal that was certainly open to discussion, and, perhaps, controversy, was listened to with deep attention by the auditors.

The session closed with an exceedingly interesting lecture on "Parsifal," by Maurice Rosenfeld, the musical critic of the Chicago *Examiner*, with musical illustrations on the piano by Zerlina Muhlmann, and also by Edwin D. Martin, who sang with distinction and notable power the "Amfortas Lament." This lecture was one of the most important and pleasing features of the convention. It was greatly appreciated and generously applauded.

The concert on Thursday afternoon was made memorable by Lenora Allen, the soprano, Gustaf Holmquist, the Swedish basso, and Edgar Nelson, the pianist. Holmquist sang Handel's "Where'er You Walk" with such beauty of tone, fine appreciation of nuance and such delightful singing quality as to remind me forcefully of the artistry of that most beloved of singers, the late Pol Plançon, of the Metropolitan Opera Company.

After that he sang Handel's "O Rudder Than the Cherry." This, while splendidly given, was scarcely up to the mark of the first number.

Miss Allen sang, with considerable taste and musicianly understanding, a number of songs by Brahms, Rachmaninoff, Ferrata and Mockrejs. The last, a Southern serenade, "Gallie" made a decided hit and had to be repeated, much to the pleasure of the audience.

Then came Mr. Nelson with a masterly performance of Grieg's "Holberg Suite." Next Mr. Holmquist gave a group of songs by Sodermann, Korling, Backer-Grondahl and Peterson-Berger. These he also sang with characteristic musicianly appreciation and with splendid tonal effect.

### Kortschak-Whittaker Recital

Thursday night was generally pronounced by the Convention to have been made memorable, first, by the splendid performance of Hugo Kortschak, the violinist, and James Whittaker, the pianist. They together played Cecil Burleigh's Sonata for piano and violin, "The Ascension," and were uproariously applauded.

Mr. Whittaker followed with Fauré's Nocturne in E Flat Major, and Impromptu in F Minor; Chabrier's "Feuillet d'Album," and Liszt's Tarantella, "Venezia e Napoli." Mr. Kortschak closed the musical performance with Noren's Nocturne and Saint-Saëns's "Havanaise."

Then followed John C. Freund's already notable address, which was listened to with rapt attention for nearly two hours. Mr. Freund was introduced by Mr. Lederman, the president, in a few highly appreciative words.

The best idea that I can give you of the manner in which his address was received would be to quote from the *Centralia Evening Sentinel*, which said:

### Climax of the Convention

"All big things have a climax. The climax of yesterday at the convention of the Illinois Music Teachers' Association

was the wonderful address delivered by John C. Freund, the national character, for American music and American musical industries.

"Mr. Freund, who has been identified with musical journalism for more than forty years, now editor and publisher of *MUSICAL AMERICA*, is a figure whose impress will be a lasting one on the audience which had assembled to hear him at the opera house last evening.

### Surpassed All Expectations

"His address, which had been heralded as one of the features of the convention, surpassed by far all the expectations which had been formed concerning it. It is as a human interest talk, one, which went directly to his listeners' hearts, and one which will remain long in the memory of those who were fortunate enough to hear it.

"It was a masterly exposition of musical America from the earliest times up to the present. His gradual development of this theme, the many sidelights of his discourse, the deviations from the serious side of his subject, the anecdotes, the humor, the pathos and the tragedy, kept his audience fascinated throughout his almost two hours' long talk, often enthusiastic applause punctuating its salient points.

The *Centralia Daily Review* said in the course of its article:

"Mr. Freund figured as the principal speaker of the Convention. Because of his fame the audience was worked up to a high pitch of expectation. The address kept the audience spellbound from first to last. No one who has appeared on the Convention programme has made more of a hit than did Mr. Freund."

### Standardization of Music Teaching

The proceedings on Friday, the last day of the Convention, opened with a valuable, lucid and informing address by R. G. McCutchan, of De Pauw University, on "What the State Board of Education Can Do for the Standardization of Music Teaching."

This was followed by an address by J. Lawrence Erb, on "The Teacher and Standardization." Adolf Weidig concluded the session by a talk on "Teaching Harmony." At mid-day the annual business meeting was held.

### Election of Officers

At this meeting John B. Miller was unanimously elected president for the ensuing year; Mrs. W. C. Paisley, of Ottawa, was re-elected vice-president, and Herbert O. Merry, of Lincoln, was re-elected secretary-treasurer.

The following were elected on the Board of Examiners: Edward J. Freund, of Chicago, for the violin; Rossiter Cole, of Chicago, for the organ; Harry Detweiler, of Aurora, for the piano; William F. Bentley, of Galesburg, for the voice; while E. R. Lederman, of Centralia, the retiring president, was put on the Public School Committee.

At this meeting resolutions were passed extending the thanks and appreciation of the Association for the untiring energy of its honored president, Mr. E. R. Lederman, and the various officers associated with him. The splendid work of the program committee, of which John B. Miller was chairman and Herbert O. Merry secretary-treasurer, was also especially commended, while thanks were given to the Board of Examiners for the time and thought which they had given to their work. The thanks of the convention were also extended to the citizens of Centralia for the hospitable manner in which the members of the association and their guests had been received, and particularly to the members of the various local committees, whose endeavors had done so much to make the convention a success; to the various churches for the use of their respective auditoriums; to G. W. Pettinger, for the free use of the Opera House on Wednesday afternoon; to the *Evening Sentinel*, for notable assistance through advance notices, and the reviews of the various performances; also to the *Centralia Review* for its generous support.

Special thanks were also extended to John C. Freund, editor of *MUSICAL AMERICA*, "whose presence and magnificent lecture, gleaned from a ripened experience, has uplifted the entire convention."

### Minneapolis Orchestra Concerts

The convention closed in a blaze of glory, with two memorable performances by the Minneapolis Symphony Orchestra, under their distinguished director, Emil Oberhoffer. In the afternoon performance Marion Green, the baritone, and Rudolph Reuter, the head of the Piano Department of the Cincinnati College of Music, were the soloists.

The program comprised the Symphony in C Minor, by Henry Albert Lang. This

was the prize composition of the Illinois Music Teachers' Association, which had won in the orchestral contest for American composers.

The Symphony was received with genuine satisfaction and hearty appreciation. Among the musicians present it seemed to be the opinion that the first two movements, *Allegro moderato* and *Burlesque, Allegretto giocoso* were, perhaps, the best. Some preferred the second movement to the other three. The last two movements, *Largo con molto espressivo* and *Allegro ma non troppo*, were not considered on the whole quite equal to the first two.

However, it was generally agreed that the composition was well worth the performance given it, with so much ability and appreciation by the orchestra. It was presented by Mr. Oberhoffer with sincere interest and devotion.

Marion Green's splendid voice sounded nobly in a group of four songs by John A. Carpenter. The last, "Don't Cease," was given with such charm that the audience vociferously demanded an encore.

This last song won additional applause when Mr. Oberhoffer announced that he had orchestrated the accompaniment so that the encore was given with full orchestra, and resulted in what is generally known as "bringing down the house."

The Scherzo from the Symphony by A. Tregina, that won the second prize, was also received with much satisfaction, and elicited hearty approval.

The concert closed with Rudolph Reuter's performances of MacDowell's suite, "Woodland Sketches," orchestrated by Mr. Oberhoffer, which was followed by Rubinstein's Concerto for the Piano-forte and Orchestra, No. 4, in D Minor.

Mr. Reuter showed himself to be a musician of distinction, a pianist equipped with a splendid technique, fine musicianly understanding, notable appreciation of tonal values, though at the start he seemed inclined somewhat to force his instrument, which was probably due to nervousness. Afterwards, however, he developed a beautiful tone quality and roused the audience to enthusiasm.

The final concert with which the convention closed brought out the orchestra again, with Marie Sundelius as soprano and Richard Czerwonky, the concert-meister, as violinist. The orchestra played Goldmark's Overture, "In Springtime," and then Dvorak's Symphony, No. 5, in E Minor, "From the New World."

In both these compositions as in the *Allegretto Scherzando* from the First Symphony, and the Tone Poem, "Finlandia," by Sibelius, Mr. Oberhoffer afforded ample proof why he holds so distinguished a place among musicians and so warm a place in the hearts of music-lovers.

### Emil Oberhoffer's Genius

His absolute control of his orchestra, the quickness of their response, the splendid unanimity with which they played, not only showed the years of careful training which Mr. Oberhoffer has devoted to them, but proved the right of this organization to rank with the best in the country.

Marie Sundelius sang "Depuis le jour," from Charpentier's "Louise," in so artistic and charming a manner as to proclaim her an artist of high rank.

As for Richard Czerwonky's performance of Romanza from Suite Op. 19, by Dohnanyi, and Saint-Saëns's Introduction and Rondo Capriccioso, not too much can be said in praise. Mr. Czerwonky is an artist to his finger tips. He was called out again and again and responded with one of his own compositions, so charming, so tender, so full of feeling and poetry, as to win all hearts.

By special request, Mr. Oberhoffer brought out the leading 'cellist of the company, as soloist, who also scored an unequivocal success. Evidently he had won favor with Centralian audiences when he appeared with the orchestra before.

A number of social entertainments and receptions were held during the convention.

Mr. Ganz and some of the leading artists, Mr. Lederman and Mr. Freund, were entertained at the home of Mr. Warner, president of the Old National Bank, while after the last concert Mr. Fechter entertained Mr. Oberhoffer, Mr. Freund, Mr. Czerwonky, Miss Van Gordon, and others, at his home.

The party did not separate till a late hour, just in time for some of them to take the train back for Chicago.

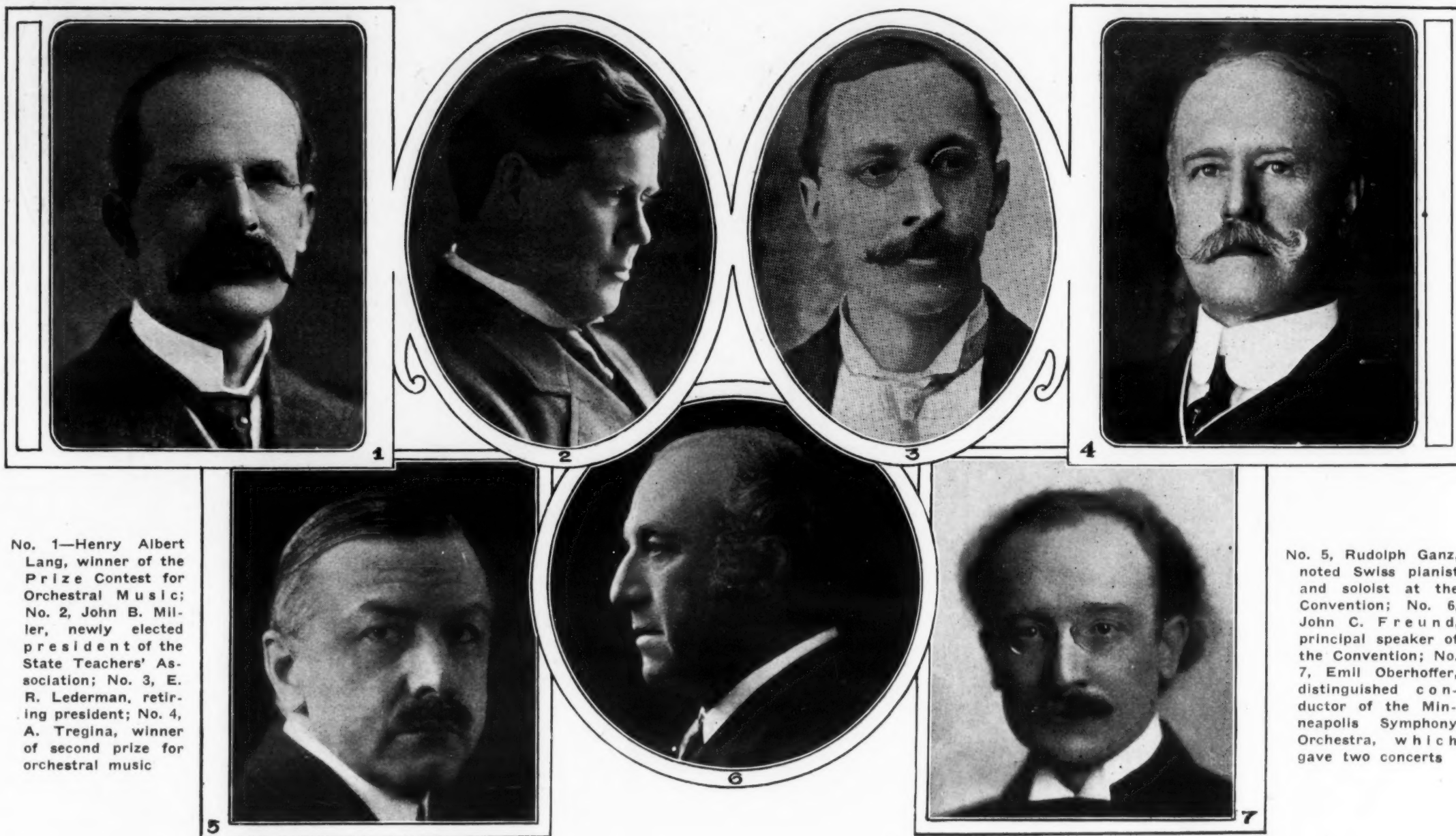
On the whole, the convention illustrated the tremendous advance in musical appreciation of the people of the United States. No such event would have been possible in the last generation in a comparatively small town in southern Illinois.

G. W. S.

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## SOME PROMINENT FIGURES AT THE ILLINOIS STATE TEACHERS' CONVENTION



No. 1—Henry Albert Lang, winner of the Prize Contest for Orchestral Music; No. 2, John B. Miller, newly elected president of the State Teachers' Association; No. 3, E. R. Lederman, retiring president; No. 4, A. Tregina, winner of second prize for orchestral music

No. 5, Rudolph Ganz, noted Swiss pianist and soloist at the Convention; No. 6, John C. Freund, principal speaker of the Convention; No. 7, Emil Oberhoffer, distinguished conductor of the Minneapolis Symphony Orchestra, which gave two concerts

## JOHN C. FREUND'S ADDRESS

Reported by MAURICE ROSENFELD, Music Critic of the "Chicago Examiner"

AN event of more than usual importance was the address which John C. Freund, the editor of *MUSICAL AMERICA*, delivered before the convention of Illinois music teachers at Centralia. He spoke at the Opera House on the third evening, last Thursday, before a large audience, which consisted of the entire personnel of visiting members of the association, members of the Chicago and local press and many of Centralia's prominent citizens.

The announcement of Mr. Freund's visit to the convention city and the fact that he would have one of the important addresses of the meeting created broadcast interest and everyone spoke of the affair as the paramount event of the convention.

The citizens of Centralia, as well as the I. M. T. A., considered it as a great compliment and honor that he should have consented to travel the enormous distance from New York to aid in making the convention a notable success.

Despite a terrific storm, then, on Thursday evening, the Opera House was filled with an audience which was held spellbound by the veteran editor, and though his address lasted almost two hours, he held his audience in the hollow of his hand.

## A Born Public Speaker

Mr. Freund is a born public speaker. His personality on the stage is dignified, his every movement denotes refinement and ease, his delivery is particularly clear, and his enunciation is pure and distinct.

He was introduced by E. R. Lederman, the president of the association, who thanked Mr. Freund for having accepted the invitation to speak for the teachers, and who also spoke of Mr. Freund as the foremost musical journalist of the day.

Mr. Freund was greeted by a burst of applause when he began his address.

This was one of the most absorbing and interesting speeches which I have ever heard.

It dealt not only with music as an art,

it was a human talk in which every phase of life was touched upon with unerring judgment, with exhaustive universal knowledge, with appreciation of the idealistic and artistic in the life of layman as well as professional.

While the basis of his address had for its theme the advancement and progress of music in America, the subject was not confined to the art alone, but dealt with many collateral vocations and professions, and every sentence, every remark showed that here was a man who had studied human nature in every walk of life for nearly half a century.

There was little of the ego in the entire discourse, and that fact but made his sympathy for his fellow man and his genial kindness the more apparent.

## Our Expenditure for Music

His startling statement that more than \$600,000,000 was spent annually for music in America fairly staggered his listeners, and the detailed information regarding this big outlay of money showed that he was perfectly conversant with the facts.

His arguments for the American teacher, composer and musician were persuasive, convincing and conclusive.

He declared with serious mien, the "Independence of the United States in Music."

He supported this with irrefutable arguments, and especially with the remarks made by Walter Damrosch, who knew the conditions which existed abroad as regards the many young American girls who often went to Europe inadequately prepared as to efficiency, and still less well prepared regarding their financial means.

He thrilled his hearers with the reading of newspaper clippings concerning American girls who had met with the saddest of fates in Paris and other European cities, and the characteristic phrase of Damrosch, that when our American girls return from Europe they were often "stripped of their money, their jewels, their virtue and their belief in God," sent a shudder through his audience.

"We must throw off the domination of Europe in music."

"We should save the eight to ten mil-

lion dollars which we spend annually in Germany alone for the education of our students.

"We should interest the people at large in music, in the teacher of it and in the American composer."

"We should strive to bring music closer to the business man, and especially to the home, for only through the cultivation of the beautiful, the ideal, the pure and noble, can we make our busy lives more happy."

His references to and anecdotes of many prominent personages in the world of art, of finance and of business were many and highly interesting.

They showed that he knew these people intimately, on a footing of equality and of close friendship.

So that when he spoke of Etelka Gerster, of Adelina Patti, of Henry Irving, the de Reszkes, of Eames, Nordica, Steinway, Vanderbilt, Ditson, Presser, Theodore Thomas and many others he brought them to us as though they were there in the opera house in Centralia.

His manner of narrating his anecdotes was vivid.

One of the most valuable parts of his address was the tracing of the history of music in America, from the time of the landing of the Pilgrim Fathers to the present time, and throughout this part of his talk he gave some interesting data concerning the introduction of the first organ in the churches of America, the establishment of the Handel and Haydn Society of Boston; he gave credit to New Orleans as the early home of French and Italian opera and of being the birthplace of one of the first American composers and virtuosi, Louis Moreau Gottschalk; he spoke of the early pioneers in the piano trade, of Chickering, of Weber, of the Knabes, of the publishers, Ditson and Presser, and of the well-known conductor, Theodore Thomas, and his capable successor, Frederick Stock.

## Pays High Compliment to the Women

Mr. Freund paid a high compliment to the women, who, he said, were largely responsible for the ever-increasing interest in music. He especially mentioned the work done for years by the women's music clubs, which were particularly strong in the Middle West. He particularly complimented the able and devoted editor of the *Musical Monitor*, Mrs. David Allen Campbell.

Throughout the address there was a constant change of mood and thought.

The serious was aptly contrasted with the humorous, and tragedy was dispelled by comedy. It was a masterful address

for American musical art, and it created a profound impression.

At its conclusion the entire audience burst forth into enthusiastic and prolonged applause and besieged the stage, all eager to pay homage to the speaker and to compliment him on one of the finest addresses which they had ever heard.

It certainly was one of the most important features of the Centralia convention.

## Boston Opera Company Bankrupt

The Boston Opera Company, which produced grand opera in that city for six seasons, filed a voluntary petition in bankruptcy on May 11, showing liabilities of \$216,000 and assets of \$79,000. The principal creditor is Eben D. Jordan, who has a claim for \$70,000. A like sum is owed the members of the orchestra. Other creditors include the Société Anglo-Américaine d'Opéra, Paris, \$17,000, and Henry Russell, managing director of the company, \$13,000.

## Taunton Man Wins Harvard Prize in Composition

Carl Paige Wood, of Taunton, Mass., has been awarded the Francis Boott prize of \$100 in musical composition at Harvard University for 1915. This prize is awarded every year for the best original work in music. Mr. Wood's successful composition is an eight-voiced chorus with accompaniment. Mr. Wood is a graduate of the university and for a period after graduation taught music in a western college.

## Bars Rothier from Vaudeville

Leon Rothier, the French basso, of the Metropolitan Opera Company, was to have made his entrance in vaudeville this week at the Palace Theater, New York, but a protest from the opera company prevented.

## BOSTON WOMAN'S CLUB ENDORSES PROPAGANDA

At the annual meeting of the Dorchester (Boston) Woman's Club, the following resolution was passed:

"Resolved, That we endorse Mr. John C. Freund's propaganda for the encouragement of American composers, musical artists and teachers, and that we shall henceforward encourage the study of music in our own country in preference to so much study abroad."



## BIG NEW JERSEY FESTIVAL THRILLS 25,000 HEARERS

[Continued from page 1]

It is in strengthening the arm of those who administer to the daily musical needs of the city that the May festival will have perhaps its most valuable effect.

### Constructive Results

Many converts to good music must have been made among the thousands in the armory at the three concerts, and these acquisitions will mean a larger public upon which the projectors of local organizations may draw for the support of their work. Further, the visiting recitalists will find as the festivals continue that they will be able to wind more financial success in this city—which has not exactly been the recital-givers' paradise. The festival has started this dawning of a better day, not only by giving hundreds of Newark citizens a keener liking for good music, but by interesting them in artists and in the broader artistic field, so that they will be eager to broaden their knowledge of musical current events through the musical press and through the music columns of their own papers.

As a disseminator of civic publicity the festival has also won the success that its sponsors hoped for it. These concerts have been the best possible advertisement for the city, because they have drawn parties of music lovers from various towns in Essex County, from Paterson, Camden, etc. Also, the committee has received letters from distant communities as far away as Georgia, asking for the program book and for ideas as to the scope of the festival. Thus, this event has served to spread abroad the information that here in the manufacturing center of Newark the lives of the residents are made brighter by the magic of this fine art—music.

### Big Anniversary Festival

These advantages were foreseen by the festival projectors as they formulated the plans of the campaign. They also had more concrete ideas in view. These ideas were as follows: On May 7, 1916, the city of Newark is to celebrate the 250th anniversary of its founding, and \$250,000 is being raised by prominent citizens to pay for this celebration—most of the amount being already



Camera Glimpses of Festival Personages Outside the Armory. Above, Left to Right: Fritz Kreisler Arriving for Rehearsal; May C. Korb with Her Teacher, George H. Downing; Ellison Van Hoose, Regina Hassler-Fox and L. S. Fox; Mme. Johanna Gadske, During a Lull in the Rehearsal for Wagner Night. Below, Left to Right: Herbert Witherspoon, Being Photographed for a Newark Daily; Musical Director Wiske and Mrs. Wiske; Mme. Margarete Matzenauer

pledged. Now, one of the designs of the promoters of this festival was that it might serve as a prelude to a still bigger festival which should be part of the anniversary celebration. Considering the massive scale of the first venture, it would seem impossible to surpass this, but here is how it may be done:

Conductor Wiske has promised to bring over his entire Paterson chorus, which will unite with those of Newark and Jersey City for the anniversary festival, the whole chorus totaling 3,000 singers. The orchestra will be augmented in keeping with this enlargement, and soloists of like luster will be engaged.

For its big celebration the city is seriously considering the erection of a memorial building which shall stand as a permanent adjunct to the municipality. This building is to have an auditorium, exhibition rooms, etc. One of Newark's young organizations, the Musicians' Club, has started a campaign to secure an organ for this auditorium. In March the club gave a concert and raised a tidy sum of money, which it deposited with responsible treasurers as the start of an organ fund. The members of Mr. Wiske's Newark chorus have become so enthused over the plan that each has volunteered to keep up his weekly membership fee of ten cents during the Summer, the resulting amount to go to the organ fund.

### Pre-Festival Concerts

Much zest was instilled into the chorus during its long rehearsal period through the fact that about once a month rehearsals were suspended in favor of an hour of music performed for the choristers by members of the Musicians' Club. And next season it is a probability that concerts will be given at various times by sections of the big festival chorus to stimulate public interest in the approaching festival.

With such healthy forward movements as the above, it will be seen that the music festival of 1915 marks a climactic height in the musical advance of Newark.

### Incidents of Human Import

In the finale of the festival, aside from the triumphs that one may expect to be won by such eminent artists as Margarete Matzenauer and Fritz Kreisler, there were two local incidents of more human import. These were the ovation given by the chorus to Conductor Wiske and his wife, and the undeniable success won by a Newark girl, May C. Korb, who had won her place as the local artist through her victory in the association's contest.

Among the fine results of the festival one must list in a high place the bringing forth of this young Newark soprano, who is a product of Newark training—her teacher being George H. Downing. The fact that she did not prove lacking in her crisis, but made the auditors proud to number her as a fellow resident, made Miss Korb's success the climax of the festival.

Singing the "Nobles seigneurs" aria from "Les Huguenots," the young girl

proved that she had a lovely lyric soprano, flexible in nature. Purists might have caviled at her French diction or at some of her coloratura work, but there was no doubt that she is a singer of great promise and of very considerable attainment at present. Her vocal charm was still further revealed in her second number, which was the "Preislied" of the festival—"Lebewohl," by Russell S. Gilbert of Orange, N. J., to a text of Ludwig Uhland. Here again the festival promoters showed constructive foresight in their inaugurating a contest of local composers.

### Approval for Composer

This song, selected from the forty submitted, was sung effectively by Miss Korb, and at the close, after she had received several recalls and flowers enough to engulf her, she led forth the composer to receive his meed of appreciation. Still the applause continued and Miss Korb sang Eckert's "Echo Song," in which she scored strongly. Her able accompaniment for this number was Sidney A. Baldwin, organist of St. James Episcopal Church, Newark.

Most of the hearers did not know that Mme. Matzenauer was undergoing a new experience on this occasion, that of singing for the first time portions of two soprano rôles in Italian. These arias were from rôles that have heretofore been sung at the Metropolitan by Emmy Destinn, who is not to be with the company next year. They were "Ritorna vincitor" from "Aida" and the "Suicidio" aria from "Gloconda." In these soprano arias the noted contralto aroused much enthusiasm, singing the lower tones, of course, with a luscious, warm quality, and achieving the high *pianissimo* with lovely, delicate effect. Among the New Yorkers who heard the singer were Delia M. Valeri, with whom Mme. Matzenauer has been preparing these rôles; Signor Valeri and Alexander Lambert.

For an encore after the "Suicidio" aria Mme. Matzenauer added Tosti's "Kiss Me, Love," sung in the excellent English which this singer has at her command.

### Kreisler's Effusive Welcome

Effusive was the tribute to Fritz Kreisler's manhood as well as his art, both from the audience and chorus, as he appeared for the Bruch Scotch Fantasia. This he played with unfailing artistry, giving especially striking interpretations of the *Andante* and the *Finale*. Following his delicate delivery of a group consisting of transcriptions of old pieces, in which he is unexcelled, he added his own "Caprice Viennois."

An incident unscheduled by the conductor transpired at the moment when he was about to signal the chorus to begin the "Blue Danube" Waltz. Frederick Frelinghuysen, president of the festival association, stepped forward and after a brief speech of appreciation to conductor and audience, presented to Mr. Wiske, on behalf of his choristers, a massive silver loving cup. He then called for Mrs. Wiske, but as she was

somewhere in the audience, J. H. Huntington, Jr., the second vice-president, requested that Mrs. Wiske be led to the platform. This being done, Mr. Frelinghuysen presented her with a gold brooch, set with sapphire and diamonds, this also being a tribute from the chorus.

### Laborious Attention to Details

The presentation of these gifts was accompanied by most spontaneous and heart-felt cheers from the choristers, for they recognized the valuable services which Mr. and Mrs. Wiske had performed. Mr. Wiske had conducted a rehearsal per week since September, and Mrs. Wiske had been the accompanist for each of these. In addition, they had attended to a myriad of business details, of which an idea can be gained from these facts: Mr. Wiske had sent out 45,000 prospectuses of the festival, 50,000 communications to members of the chorus, and 5,000 letters to prospective patrons of the event, keeping three stenographers employed at the task.

Conductor Wiske achieved remarkable results with his huge chorus in the final concert when he presented Dudley Buck's "Hymn to Music," a *cappella*. The unwieldy choral mass was handled skillfully, the attacks were precise, climaxes stirring and certain finer nuances well outlined. Another choral achievement was the "Lost Chord," with which the festival came to an impressive end.

KENNETH S. CLARK.

### The First Two Concerts

Rain was streaming down in torrents as thousands of persons made their way to the armory for the first concert on Tuesday evening. Inside the big edifice, with its monster stage built across the southern end, the reception committee was still tremendously busy seating patrons, when a fanfare of trumpets announced the beginning of the first musical festival in Newark employing other than only male voices.

The quiet opening measures of the "William Tell" Overture were lost in the bustle and confusion attendant upon the arrival of late comers, and C. Mortimer Wiske, the conductor, stopped his orchestra until a semblance of quiet was restored.

It was impressive to hear the volume of tone produced by the huge chorus of 1,200, and it was a source of gratification to the musician to observe the careful "attacks" and precise "releases" in the various works essayed. The melodious strains of "Oh, Italia Beloved" from Donizetti's "Lucrezia Borgia" quickly afforded a sufficient demonstration of carefulness in the training of the chorus. The "Soldiers' Chorus" from "Faust" was sung with verve and precision, and the "Kermesse" scene from the same opera gave further opportunity for a display of the choir's attainments. In this Donald Chalmers, basso, did well in a short solo.

Paul Althouse was the tenor soloist of the evening and gave an effective inter-

[Continued on next page]



(c)Aine Dupont  
Mary Jordan



Pasquale Amato



Paul Althouse



Anna Case



# ENGAGED FOR NEXT SEASON AT METROPOLITAN



SIX new singers have thus far been engaged by General Manager Gatti-Casazza for next season at the Metropolitan Opera House, as was announced in MUSICAL AMERICA last week. These newcomers are shown above with the new conductor of German opera and two of the principal members of the Imperial Russian Ballet, which will appear during the four closing weeks of the season. They are as follows:

No. 1, Giuseppe De Luca, baritone; No. 2, Maria Barrientos, coloratura soprano; No. 3, Henri Scott, basso; No. 4, Helen Warrum, lyric soprano; No. 5, Edith Mason, lyric soprano; No. 6, Julia Heinrich, soprano (the last four named are American singers); No. 7, Arthur Bodansky, conductor of German opera; No. 8, Mme. Thamar Karsawina, of the Russian Ballet; No. 9, Warslaw Nijinski, of the Russian Ballet.

## BIG NEW JERSEY FESTIVAL THRILLS 25,000 HEARERS

[Continued from page 4]

pretation of the "Che gelida manina" aria from Puccini's "La Bohème," winning considerable applause. Anna Case, the soprano, quickly sang her way into the hearts of the auditors. In the "Mad

Scene" from "Lucia" and in the "Depuis le jour" aria from Charpentier's "Louise" she displayed a limpid clearness and fullness of tone that was applause-compelling. After repeated recalls Miss Case finally added Charles Gilbert Spross's "Will o' the Wisp" and Löhr's "Little Grey Home in the West." Her accompaniments were artistically played by that sterling composer-pianist, Charles Gilbert Spross.

The enthusiasm engendered by the chorus, Mr. Althouse and Miss Case was further augmented when Pasquale

Amato appeared, and the applause at his entry was followed by a genuine demonstration of enthusiasm upon the completion of his numbers. As vehicles for the display of his artistic equipment Mr. Amato had chosen the "Pagliacci" Prologue and the "Largo al Factotum" from Rossini's "Barbier." In exceptionally good voice, the singer gave interpretations of these numbers that will not be quickly forgotten by his auditors. He was recalled again and again, but contented himself with bowing his acknowledgments.

Mary Jordan, the contralto, was splendid in her voicing of the aria from Samson and Delilah, "My Heart at Thy Sweet Voice." She, too, was recalled, and finally sang the old "Long, Long Ago," her delivery of this disclosing especial tonal beauty. The quartet from Rigoletto, "Bella figlia," employed Misses Case and Jordan and Messrs. Amato and Althouse, and a fitting climax to the concert was the finale of the second act of Verdi's "Aida" with the same quartet and the chorus and orchestra.

[Continued on next page]









Dear MUSICAL AMERICA:

"Why fear death? It is the most beautiful adventure in life!"

These were the last words of the well known theatrical manager and producer, Charles Frohman, before he went down with the *Lusitania*, according to Miss Rita Jolivet, an American actress, with whom he was talking calmly just before the end came.

Thus, you see, it was left to a member of the dramatic profession, closely allied with that of music, to inject a most beautiful and poetic thought into one of the greatest tragedies that this war has evolved.

Mr. Frohman was by no means a well man. In spite of warnings he determined to cross the ocean to look after his large business interests, for he controlled a number of theaters in London, as well as in New York.

Perhaps death came to him, when he saw it before him, as a happy relief to the long years of struggle and toil that he had passed through, for he was the most active, resourceful and distinguished American dramatic manager of our time.

He felt he was ready to go. He had done his work.

Starting as a poor boy, and working not only in the daytime but in the night, he gradually and slowly came to occupy a position of prominence, with all that that involves of self-denial and constant application, of heavy burdens carried uncomplainingly.

I allude to this for the reason that there are many in the profession who have an idea that every manager makes money and that all he has to do is virtually to sit down and take it in as it comes to him. Of the long years of effort, of the disappointments, the losses, even humiliations, which such a man must go through to win success, they know little and care less.

I can recall the time, years ago, when, with Andrew C. Wheeler, the distinguished critic, who wrote for years both for the *New York World* and the *New York Sun* under the nom de plume of "Nym Crinkle," I went into the building where Daly's Theater was situated. This was at a time, too, when Augustin Daly was alive and his theater was, possibly with the exception of Wallack's, the leading home of the drama in New York. The hour was late; the theaters were out. In a little back room, talking earnestly, by the light of a flaming gas jet, sat several men. Among them were Charles Frohman and David Belasco, then almost unknown. Wheeler stayed for a little time and came out laughing.

"Do you know," said he, "that those crazy men are discussing the idea of having a chain of theaters across the continent which they would control and in which plays of the highest character should be given? To think of it!" said he. "I don't believe the whole gang could put up a hundred dollars between them!"

What David Belasco became since, we know. We also know that Charles Frohman, while he did not control a chain of theaters across the continent, controlled some of the leading theaters in New York and in London, and was generally recognized as a producer of distinction and as a man who had done as much as any other, if not more, to uplift the drama, to present to us works of dramatists of note as well as to introduce to the public actors and actresses of the highest distinction, of whom, perhaps, his particular

star, Maude Adams, was the most talented, most popular and best beloved.

Time passes. This particular catastrophe, whose horror in striking the nation to the heart has for the moment eclipsed all the other horrors of this terrible war, will in time be forgotten in the maelstrom of life. But for many a year to come Charles Frohman's thought will live:

"Why fear death? It is the most beautiful adventure in life!"

When Dr. Kunwald, conductor of the renowned Cincinnati Orchestra, after his production of the *New England Symphony*, had dragged the composer, Edgar Stillman Kelley, before the enthusiastic audience and Kelley had acknowledged the compliment paid him while blushing to the roots of his hair and smiling like the proverbial Cheshire cat, I wonder whether he remembered the time years ago when in New York City there was scarcely a soul who believed in him, had any idea of his talent or took any stock in him anyhow, simply because he was an American composer.

If even to-day the American composer has not much vogue or opportunity, what do you suppose was his condition twenty-five years ago?

And yet, when you come to think of it, it was the very trials that, for years, Kelley went through that contributed most to bringing out his genius. With few exceptions all the great composers were very poor. They lived through tremendous struggles, were unappreciated, saw no light, received little if any encouragement, and went about, some of them, almost like tramps. Many, like Bizet, the composer of "*Carmen*," died without the knowledge that their message would ever be accepted and appreciated.

From the ranks of the poor, not from the comfortable and well-to-do, have come the great souls that have uplifted humanity. High living seems to lead to low thinking, just as poor living seems to lead to high thinking.

Scientists will, perhaps, tell you that when a man or woman is living very, very well, most of their time, as well as their strength, is taken up with digesting what they have taken in, so they have very little opportunity, or even the physical time, to put out anything that is worth while.

In spite of the fairy tales as to the great honorarium paid Enrico Caruso at Monte Carlo, I have it on pretty good authority that all they paid him at the great gambling resort was \$1,200 a night, half of which he donated to the French sufferers by the war.

As he was getting \$2,500 a performance at the Metropolitan, I think we may say that the statement made at the time by Signor Gatti-Casazza that Caruso felt himself in honor bound to fulfill a contract, as well as a promise, which he had made years ago, may be accepted at its face value.

Whatever Caruso may have lost by departing before the season here was over, he will more than make up in South America where the highest honorariums are paid to the two most distinguished personages in the popular sense, namely, the tenor and the treader.

No doubt to many of those who consider themselves fairly well acquainted with the condition of musical affairs the statements put forward by your editor, of the wonderful sum which is spent for music, musical education and musical instruments in this country, may have appeared exaggerated. The fact is that few people have the least idea of the enormous increase in the musical activities in this country.

It is not so many years ago that symphonic performances were confined to three or four cities. Orchestras did not travel; it was too expensive. Furthermore, there was no possible chance of drawing even moderate audiences.

In the last few years this has absolutely changed, not merely through the tours of the New York Philharmonic, the Symphony Society, the Boston Symphony, the Chicago Symphony, the Philadelphia Orchestra and the Cincinnati Orchestra, but through some of the western symphonic orchestras.

One of these, the Minneapolis Orchestra, under the conduct of Emil Oberhoffer, has been doing extraordinary missionary work for several years in the district which stretches down from Minnesota, through the Middlewest, to the Gulf of Mexico. In this territory there are towns of from 15,000 to 20,000 and 25,000 inhabitants, as well as the big cities, to whom the arrival of this orchestra is a joy. It is made an event. The people come in from all the surrounding smaller places and attend the performances, which they applaud with an enthusiasm which is as genuine as it is discriminating.

Oberhoffer personally is as popular with music lovers as he is with the members of his own orchestra, who look upon him as a friend as much as a conductor.

While maintaining the strictest discipline, he has so looked after the welfare of his men that they have for him a feeling of affection which verges almost on reverence. The result is, naturally, that he is enabled to do things and produce effects which otherwise would be almost impossible.

How far different from the olden days when the conductor thought it was necessary to his dignity to keep virtually apart from his men and met them only at rehearsal or during a performance!

One of the distinguishing characteristics of Oberhoffer's course is that he delights in bringing out members of his own orchestra as soloists. What this means as an inspiration to his people can readily be imagined. So that it is not too much to say that the missionary work in music being done by this Minneapolis conductor is of the highest order.

Incidentally, of course, he has not merely put Minneapolis on the artistic map, but he has carried the name and fame of the city where it otherwise never might have penetrated.

Writing of our symphonic conductors reminds me to express my sincere appreciation of the action of the directors of the New York Philharmonic in engaging Josef Stransky for three more seasons.

When Stransky came over there was a disposition in some quarters to question the wisdom of his selection. He has certainly made good. The concerts of the Philharmonic have undoubtedly increased in character and notably in popularity, one of the reasons being, as Henry T. Finck says very cleverly in the *New York Evening Post*, "because good music was not excluded from his programs simply because the music happened to be popular."

Finck, by the bye, is steadily maintaining the position that the New York Philharmonic is second to none in the world, and is in every way the equal of the Boston Symphony, to which, in fact, it is superior in the brass department. It has also no equal in the matter of leaders of each group of instruments, an important matter in view of the expressive melodic passages for solo instruments so often occurring in modern music.

In this opinion I heartily agree with the distinguished critic. We will grant that there have been weak spots, as will happen with any orchestra as time goes on, but these weak spots are being gradually eradicated and next season there will be eleven new men in the orchestra.

Stransky has made it his absolute policy to free the orchestra from all players who could not stand the severest critical test, so he is continually, but with due consideration for the players, introducing young blood. The string section is the one most affected. There are to be, I hear, four new first violins and four new second violins.

I think one of the reasons of Stransky's vogue is his growing ability not only to understand but appreciate our democratic country. Before long I hope to see him a good American citizen. You know his wife is one and that should go a long way toward making him one.

That was a very important declaration made by Ignace J. Paderewski in your columns to the effect that one of the effects of the war upon the art of music will be that this supreme tragedy of humanity will force the acquisition of qualities of simplicity such as the art long since renounced.

Paderewski believes that excessive material prosperity has been the cause of raising our orchestras to a mammoth size which in turn again has exercised its influence upon composers. Thus swollen instrumentation and excesses of counterpoint were the rule. Now these will be reduced. Therefore we shall see the musician put to it to regard primarily what he is expressing, not how he is expressing it.

Luxury, the over-abundance of means, is apt to stifle the spirit and must be discouraged before true advancement can take place.

"In every walk of life," says the distinguished pianist and musician, "in every function of existence, luxury exercises a baleful effect."

I certainly must agree with the illustrious Pole that excessive increase in the size of the orchestra exercises a baleful effect upon the singer in opera. The conductor, carried away by the excitement of the moment and his own enthusiasm, and arousing his orchestra to the supreme effort, and never able to hear that orchestra as it is heard by the audience, especially by those in the rear seats, cannot evade one of two consequences: Either

he literally drowns out the voices or he causes the singers so to strain themselves as to affect disastrously the quality of their voices.

Schumann-Heink gives evidence on this point which she expressed with dramatic force and clarity in a letter at the time that she sang in Strauss's "*Electra*."

We have it, too, in the memoirs of Christine Nilsson, who put herself squarely on record that after one occasion, when, through the exuberant playing of a great orchestra, she strained her voice, it never seemed to come back to its former beauty and charm.

The size of our orchestras, I think, is responsible for some of the loss of what the Italians call "*bel canto*," or beautiful singing, that we have suffered of late years, which I do not believe has been made up by what one might call "dramatic singing."

Talking with some friends the other day, we spoke of the ever decreasing number of teachers of the old Italian art of beautiful singing, such as we had many in former years.

There is one grand woman of former years that I recall who sent out any number of pupils who made good. That was Mme. Murio-Celli. This she accomplished as much from her musicianly feeling, the generous sympathy she felt for her pupils, but also from the fact that she had not only been a great prima donna herself but had that instinctive affection and regard for those who sought her assistance and protection, which is half the battle.

It is a great thing, especially for a young girl who is studying singing, whether for the operatic or concert stage, to be taught by a teacher who is as womanly as she is expert in her art.

In this regard I cannot help mentioning one woman whom I regard as perhaps one of the best and noblest exponents of the old art of beautiful singing and who with that allies a wondrous personal charm and a whole-souled nature. Her name is Gina Ciaparelli-Viafore and she is teaching, with great success, in this city to-day.

Those who have heard her recitals, at which she appears, generally once or twice during the season, recognize in her the truly great artist, imbued with a high sense of devotion to the noblest ideals which, when combined with a most engaging yet unaffected personality, enable her to win the confidence of her pupils which means that whenever these pupils have any talent whatever she will bring it out.

Among the peripatetic pianists who have been doing their whole duty is our good friend Rudolph Ganz, the Swiss. I believe his tour this season, including large cities, small cities, conventions, festivals, in which he has traveled across the continent several times from north to south and from east to west, has caused him to play very nearly one hundred times.

Everywhere he has made good. In many places where he has been before he is welcomed as an old and valued friend.

Here let me say that it is to the work of such men and women who have traveled this country for years that much of the ever-increasing interest in music as well as the ever-growing good taste in music are to be ascribed.

The only trouble that Ganz has is that every small wit whom he meets insists upon repeating before him the old adage that "*Eine gute gebratene Gans ist eine gute Gabe Gottes*." So if Ganz has played one hundred times he has heard this one hundred times.

And not to be behind the rest, I will "roast" this Ganz by telling the following story about him: Ganz, you know, is a Swiss, and Switzerland belongs to the neutral nations in the war now desolating Europe. Sometimes he has been hard put to to keep from offending one side or the other. Thus recently, being in the house of a prominent society woman in a city in the Middle West, to which he had been invited after the performance, he was first offered French red wine. This he declined. Then he was offered German white wine. This he also declined, in order, no doubt, to preserve strict neutrality. He consoled himself, however, by eating two large plates of angel cake, which, having been especially prepared by the lady of the house, gave him such a warm place in her affections that she declared afterwards that while she had been unable, on account of a sick child, to go to his concert, she was quite sure he was the leading pianist in the world for a musician of his distinction who would not drink

[Continued on next page]



## MEPHISTO'S MUSINGS

[Continued from page 7]

but would eat two plates of her angel cake must indeed be an artist of the first rank.

\* \* \*

While I am on the subject of musical missionaries let me not omit to mention David Mannes, the director of the Music School Settlement of New York, who has just resigned after fifteen consecutive years of noble service. With his wife, who is, as you know, the sister of Walter Damrosch, he brought the organization from the most humble beginning up to a standard of excellence and public usefulness of which it would be difficult to speak in adequate terms.

Now here is an instance of an activity which even those who are willing to acknowledge that we have greatly improved in our love for and appreciation of music have little knowledge. And what shall we say of those who decry us without ever having taken the trouble to make even a superficial and perfunctory investigation?

How many know that in the time that the Music School Settlement has existed it has grown to an organization which takes care of very nearly a thousand pupils, and not alone that, but has caused the organization of from thirty to forty similar schools throughout the United States, which are all united into a national organization?

And this, remember, is but one of hundreds of similar splendid efforts made by persons of exalted purpose like David Mannes and his public-spirited wife.

Incidentally it should be a source of pride to you to know that from the start among the most cordial, generous and appreciative friends that your MUSICAL AMERICA has have been Mr. and Mrs. David Mannes.

\* \* \*

Music is said, you know, to have the power to soothe the savage beast—or breast—which is it? But surely the old adage was never more thoroughly put in evidence than the other night, when Miss Mary Lamb was reported to have gone suddenly insane when she caught sight of her own photograph hanging over the piano in the home of her aunt. Stopping abruptly in the middle of a song she was singing the girl threw a heavy book at the picture, sending the splintered glass into all directions.

The family promptly summoned Patrolman Spies, a splendid specimen of the force. When he entered the room the girl jumped at him, scratched him and pulled his hair. Suddenly she stood still and pointed to the piano stool.

The officer sat down, and being musically efficient as well as inclined, he started to play "Mary Had a Little Lamb." This quieted the girl as long as he played, but she refused to let him stop playing to call an ambulance.

It finally took Patrolman Spies, two doctors and the members of the family to get the girl into the ambulance.

The question arises here, I think, as to the identity of the photographer who took that picture that sent the girl crazy. I have often wondered when I have met people whose pictures I had seen before I had the pleasure of making their acquaintance that they remained sane under the infliction.

I have a certain sympathy for Miss Mary Lamb.

Your  
MEPHISTO.

### OPERA SCENES AT WALDORF

Excerpts from Four Works Presented by National Opera Club

In keeping with its purpose, the National Opera Club of America presented scenes from four operas at the Waldorf-Astoria, New York, on May 10. Of the three excerpts heard by the present writer the most effectively performed was the balcony scene from "Romeo and Juliet." Juliet was sung ably by Mme. Clementine de Vere Sapio, who is one of the club's vice-presidents. Artistic throughout was the performance of Romeo by George Mitchell, who revealed an extremely smooth light tenor, if not one of great color or resonance. Romualdo Sapio was the capable conductor and Jacques Coini the stage director.

In the second act of "The Flying Dutchman" the Senta was Katherine Noack Fiqué. Heinrich Meyn delivered the Hollander's lines acceptably, and Mary was sung with rich tone quality by Berta Bell Adams, who also met satisfactorily whatever the rôle demanded of

her dramatically. Carl Fiqué conducted this act with excellent results.

Minnie Tracey was the Selika in the death scene from the first act of "L'Africaine," which also was conducted capably by Maestro Sapio. For the final offering the last act of "Trovatore," which the writer was unable to hear, the cast comprised: Leonora, Mme. Sapio; Azucena, Mme. Florence Mulford, who is one of the vice-presidents; Manrico, Mr. Mitchell; Conte di Luna, Signor Coppola; Ruiz, Eugene T. Scudder.

In behalf of the club Gardner Lamson presented a gavel to the president, Mme. Katherine Evans von Klenner.

K. S. C.

### Original Compositions of Smith College Students Heard

NORTHAMPTON, MASS., May 10.—Smith College music lovers heard a program of original compositions by senior members of the Clef Club on May 5 in Greene Hall. Works by Sophie Gibling, Gwendolen Reed, Mary Tanner, Marguerite Tuthill, Dorothy Wolf, Hazel Macy, Katherine Gorin, Ruth Bartholomew, Marion Damon, Ada Hill and Marie Gilchrist were heard. On May 7 Prof. Olmsted and Prof. Vieh, of the music faculty, gave a song recital in Assembly Hall.

W. E. C.

## BOSTON ORCHESTRA DEPARTS FOR COAST

### Dr. Muck and Most of His Players to Remain in America All Summer

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, May 9, 1915.

THIS afternoon at two o'clock the Boston Symphony Orchestra, 100 strong, with Dr. Muck, conductor, Mrs. Muck, Charles A. Ellis, William H. Brennon, of Symphony Hall, and John Saurquell, librarian of the orchestra, entrained for the Exposition at San Francisco. There were five sixteen-section Pullman cars for the men of the orchestra, with two baggage cars and a private car in which Dr. and Mrs. Muck, Messrs. Ellis, Brennon and Saurquell were accommodated.

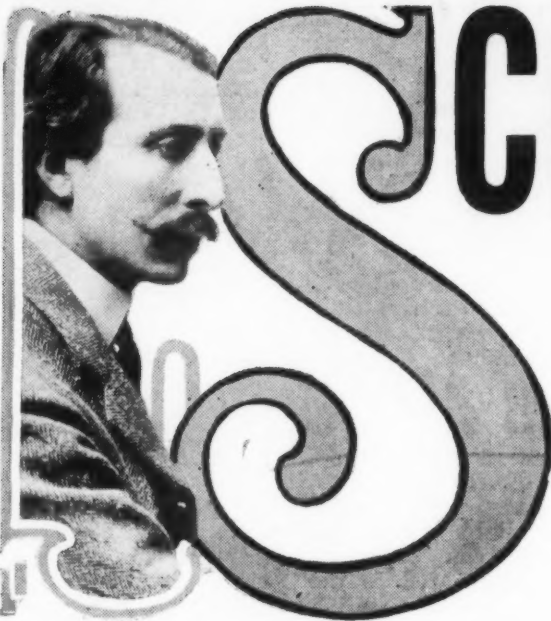
The scene of departure was interesting. Dr. Muck was snapped by news-

paper photographers, and Mr. Witek, concertmaster of the orchestra, produced a small kodak and joined in the activities of the professional picture takers. Mr. Witek, as a matter of fact, is an expert photographer. With him were Mrs. Witek, Josef Malkin, Heinrich Warnke, first and second 'cellists and Sylvain Noack, second concertmaster of the orchestra.

Most of the orchestra players will remain in America this Summer, and, for the large majority, the trip West to see America will take the place of the customary vacation trip abroad. The orchestra will arrive in San Francisco on Thursday morning, May 13. Dr. and Mrs. Muck will not return from the tour with the others but will go on a sight-seeing trip through the West, which will take up several weeks. They will not go to Europe this Summer.

The final symphony concerts of the Boston season deserved only superlatives, so far as the performances were concerned. Beethoven's Fifth Symphony; Liszt's "Mazeppa"; Strauss's "Till Eulenspiegel," and Wagner's Overture to "Die Meistersinger" were the items. The performances of Beethoven, Liszt and Strauss were all memorable of their kind and the audience appreciated the fact.

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## BALTIMORE PLANS CIVIC COMMUNITY SINGING CAMPAIGN

**Success of First Concert with Members of Audience as Main Participants Inspires City—Wide Movement Headed by Peabody Conservatory Forces—Newspapers Will Publish Songs to Be Sung, as Aid to Public**

BALTIMORE, April 27. — Baltimore's first community concert took the town by storm. This was a concert in which the usual course of affairs was reversed, the members of the audience being the main participants. Every seat and all the available standing room of the large auditorium of the Peabody Conservatory of Music last night was occupied with a truly cosmopolitan audience made up of all classes and ages. Through the magnetic personality of Mrs. Henrietta Baker Low, who conducted the proceedings, everyone was made to lend his personal efforts in a collective song outburst. Harold Randolph, director of the conservatory, presided at the organ; the Junior Orchestra, with Franz C. Bornschein as conductor, supplied adequate accompaniments; Mrs. Rudolph Shafter, soprano; S. Taylor Scott, baritone, and Raymond Feldmann, cornet, were the leading soloists.

By popular vote the first song selected was "Old Kentucky Home," then came "Sweet and Low" and afterward "Love's Old Sweet Song," "Suwanee River," "Lovely Evening" (a round), "How Can I Leave Thee?" "Nancy Lee," "Blow, Ye Winds," "Drink to Me Only with Thine Eyes," "Dixie" and "America."

In a remarkably magnetic manner Mrs. Low addressed her listeners and soon practical demonstration was given in massed singing, young and old alike responding. At first the organist and orchestra served to establish the lesser known melodies, but soon attempts at unaccompanied singing were made. The results were astounding. The singers retained pitch with considerable accuracy, produced a resonant and pure tone, and imbued a certain vibrant spirit into the songs, all of which made every one feel the throbbing joy of living. The public proved itself most eager to "get into music in a positive way" and there are expressions of greatest enthusiasm voiced for further development of the community singing project.

The affair last evening grew from an informal attempt at having the audience join in the singing recently at the preparatory department concert at the Peabody Conservatory, and May Garrison Evans, the superintendent, can be considered the sponsor of the movement. From this first success, last night's big affair germinated.

The idea now is to have community singing developed into its most significant phases by introducing it in the nightly programs of the concerts which are held in the large public parks. The municipal bands will be utilized for the movement and the great audiences, averaging in past seasons about 20,000 persons nightly, will learn to express themselves in song. Daniel Feldmann, conductor of the municipal band, is most enthusiastic and the daily press will publish the words and music of the old fashioned songs which are to be chosen, so that

## CO-OPERATION BETWEEN VOICE TEACHERS AND PHYSICIANS FOSTERED BY DINNER



Photo. Schlesinger, N. Y.

Guests at Dinner Given by Dr. Irving Wilson Voorhees: No. 1, Gardner Lamson; No. 2, Sergei Klibansky; No. 3, H. Monroe; No. 4, Frederick H. Haywood; No. 5, Paul Morris; No. 6, T. L. Thompson; No. 7, Charles Gilbert Spross; No. 8, Dudley Buck; No. 9, Walter Russell; No. 10, Oscar Saenger; No. 11, Dr. Voorhees; No. 12, Yeatman Griffith; No. 13, Hardy Williamson; No. 14, Penrhyn Stanlaws; No. 15, Vernon Archibald; No. 16, L. A. Espinal; No. 17, S. H. Voorhees; No. 18, George E. Shea; No. 19, Dr. J. W. Jamison

BETTER cooperation between voice teachers and physicians who specialize in that field may be expected as a result of the "birthday dinner" given on April 28 by Dr. Irving Wilson Voorhees, the nose, throat and ear specialist, at the Hotel Martinique, New York, for a number of singing teachers and other musical friends. Oscar Saenger was the guest of honor. The table was decorated with the Princeton colors, orange and black.

In a graceful speech Dr. Voorhees reminded his friends of the necessity for cooperation between the singing teacher and the laryngologist.

"Our common purpose," he said, "is the welfare of the singer. When we think of the long apprenticeship, the struggle for recognition, the relatively short career and the rapid decline, the singer deserves our fullest sympathy and our most generous and ardent efforts in his behalf. To learn to sing well requires intelligence, industry and seriousness of purpose. We cannot create intelligence, but we can help to mold thought processes and aid in overcoming defects."

First of all, the speaker declared, the physical organism must be put right. A careful diagnosis with recommendations should be reported by the laryngologist to the singing teacher in writing. The voice physician should keep in his own

field and not attempt to give lessons. A great deal is to be learned by visiting the studio and watching the actual instruction. Teachers should be invited to visit and observe the laryngologist at work.

Charles Gilbert Spross played and Messrs. Archibald and Lamson sang. There was also some discussion of the question of standardization in which Messrs. Haywood, Buck, Monroe, Lamson and Shea took part.

Letters of regret were read from Prof. Edward Howard Griggs, Prof. Walter Henry Hall, David Bispham, William Wade Hinshaw, Walter L. Bogert, William T. Guard, Robert Underwood Johnson, formerly editor of the *Century Magazine*, and Arthur Farwell, of *MUSICAL AMERICA*.

by Director Randolph, proving that the civic music idea has made a popular appeal. F. C. B.

### Original Works Offered in New York Musicales

Mr. and Mrs. J. Alphonso Sterns gave one of their interesting Saturday evening musicales at their home, Central Park West and Ninety-first Street last week. The artists who presented the program were Mabel Beddoe, contralto; Mme. Leska, the Russian singer, who recently arrived in America; Emiliano Renaud, the French pianist; Martin Richardson, tenor; Sergei Kotlarsky, violinist, and little Margaret Hamilton, pianist.

Margaret Hamilton, a girl who is still in short dresses, in her playing of a number by Rachmaninoff and one of her own composition, "Spring," displayed altogether unusual qualities for so young an artist.

Miss Beddoe sang the difficult aria from "Don Carlos," "O Don Fatale," and two songs by Mr. Renaud, "Love Me Forever" and "Love Me Yet." Mr.

Renaud played his own "Reverie" and numbers by Liszt and Chopin. Mr. Richardson sang *Rodolfo's* Narrative from "La Bohème" and a song.

### Iowa Recital of Violinist Introduces Her as Composer

SIoux CITY, IA., April 30.—Grace White, violinist, gave a recital under the auspices of the Whitfield Church Choir on April 29, assisted by Ethel Collier, soprano, and Albert Morgan, accompanist. The program included Miss White's own "The Fountain," "King Winter," "The Icicle" and "The Bonfire" and four Cecil Burleigh Indian Sketches.

### Soloists for Trenton Festival

Walter Anderson, concert manager, announces that Elizabeth Spencer, soprano, a new artist who has just gone under his direction, Charles Harrison, tenor, and Andrea Sarto, baritone, have been engaged for the Trenton festival. The chief work will be Coleridge-Taylor's "Hiawatha" which will be performed on May 17.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

ARTHUR P. SCHMIDT, the Boston publisher, has issued a set of twelve selected compositions for the piano by American composers. These pieces, it appears, were first issued in a series of books called "The Universal Library of Music" and are now published separately for the first time.\* They include Arthur Foote's "Pierrot" and "Pierrette," Adolph M. Foerster's "Woodland Sounds," Emil Liebling's Wagnerian "Memento Appassionato," Edward MacDowell's Noble Air, Op. 49, No. 1, and fascinatingly conceived Rigaudon, op. 49, No. 2; Ethelbert Nevin's Mazurka in E Flat; Horatio Parker's banal Capriccio in A; a Scherzo in D, by Clara Kathleen Rogers; Henry Schoenfeld's "Valse Elegante," a Gavotte in D, by the late Gerrit Smith, and Wilson G. Smith's "Scène d'Amour."

WITH a "Suite in Ancient Style," for violin and piano, Arthur Hartmann has added to his already worthy list a work which is unquestionably among the most admirable of its kind issued in some time.†

Mr. Hartmann's creative gift has been spoken of in these columns on several

\*TWELVE SELECTED COMPOSITIONS FOR THE PIANO BY AMERICAN COMPOSERS. Published by Arthur P. Schmidt, Boston, New York and Leipzig.

†SUITE IN ANCIENT STYLE. For Violin and Piano. By Arthur Hartmann, Op. 27. Published by Carl Fischer, New York. Price, \$1.25 net.



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occasions with due recognition for his subtle harmonic sense, his fine compositional technique and his ability to penetrate deeply into his poems. It is interesting now to find him working along the lines of Bach and Handel, leaving his modernistic tendencies aside for the moment.

This suite consists of four movements, an Aria, a Gavotte, a Sarabande Variée and Finale. It goes without saying that Mr. Hartmann commands these forms perfectly. He exhibits in them a superb technique and a command of counterpoint in the antique manner, not in the possession of many contemporary musicians. Moreover, there is individuality in the Suite in spite of the fact that it is modeled after music of olden days.

The movements are brief and all finely fashioned. They are not difficult of execution for the violin and the piano part, too, is comparatively easy. As a recital piece for the concert violinist who has become tired of continually playing Handel's E and D Major Sonatas, or the popular A Minor Suite in Old Style by Sinding, this Hartmann work should be very welcome. It is inscribed to Theodore Spiering.

AN album of "Four Short Lyrics," for a medium voice with piano accompaniment, is published by Arthur P. Schmidt. The composer is Frederick Chapman and the titles of his songs are "Roses," "Cupid's There," "Alone" and "Is It for Me?"‡

Mr. Chapman's music is melodious and at times engaging from the harmonic standpoint as well. However, the obvious desire has been to keep the songs simple. The voice parts are effective and the general results happy. All four songs should be valuable as encore numbers.

NEW Boosey Song issues are Herbert Oliver's "On the March," A. Herbert Brewer's "Mine," C. Linn Seiler's "Love's Offertory," a song of pleasing characteristics in spite of its over-elaborate piano accompaniment; T. Wilkinson Stephenson's "Ships that Pass in the Night," Edwin Schneider's charming "When the Dew Is Falling," R. H. Walthew's "To Pyrrha" and Harold Craxton's "Timothy."§ Though none is especially distinguished, they are all melodious and most of them should be useful in teaching.

GUSTAV SAENGER has accomplished a really creditable work in transcribing MacDowell's much admired "Scotch Poem" for violin.|| This short piece, one of the American master's loveliest in the smaller forms, deserves to be included in the repertoire of concert violinists in this arrangement.

Mr. Saenger has fulfilled the duties of arranger with distinction. He has kept to the original as much as possible and has avoided adding things that make merely for display. The piece is fairly difficult to play, as he has arranged it, yet a concert-performer should have no trouble with it at all.

THE Oliver Ditson Company\*\* has done William Dichmont a service in bringing out his setting of Browning's "A Woman's Last Word," for, up to the present, his published output has consisted of tuneful but unimportant songs

‡FOUR SHORT LYRICS. For a Medium Voice with Piano Accompaniment. By Frederick Chapman. Published by Arthur P. Schmidt, Boston, New York and Leipzig. Price, 75 cents net.

§NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Published by Boosey & Co., New York. Price, 60 cents each.

||"SCOTCH POEM." By Edward MacDowell. Transcribed for the Violin with Piano Accompaniment by Gustav Saenger. Published by Carl Fischer, New York. Price, 65 cents.

\*\*\*"A WOMAN'S LAST WORD." For a Solo Voice with Piano Accompaniment. By William Dichmont. Price, 60 cents. "A BED-TIME SONG." Song for a Medium Voice with Piano Accompaniment. By Arthur Bergh. Price, 60 cents. "WHEN YOU WANDER THROUGH THE FIELDS." Song by Cornelius Rübnier. "MORNING." Song by G. Waring Stebbins. "YOU, MY DEAR." Song by Miner Walden Gallup. Price, 50 cents each. Published by the Oliver Ditson Company, Boston, Mass.

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of a kind which appeals to the undiscriminating.

The three songs, "Let's Contend No More," "What So Wild" and "Be a God and Hold Me," are published together. Of these, the first two are so unusual that one becomes anxious to see more of Mr. Dichmont's serious work. The plan of the songs and the working out of the thought is all quite masterly. Browning is not easy to set to music—Marshall Kernochan sets him best of all American composers, *vide*, his "At the Window," "Give a Rouse," "You'll Love Me Yet" and "Wanting Is What—" and Mr. Dichmont may well feel proud of having accomplished what he has with these master verses. "A Woman's Last Word" appears both for high and low voice.

Arthur Bergh's "A Bed-time Song" has pleasing harmonic touches, and Cornelius Rübnier is represented by a worthy song, "When You Wander Through the Fields," in German *lied* style. G. Waring Stebbins has a new song in "Morning." Miner Walden Gallup's "You, My Dear," with its essentially simple melody and natural harmonies, is very agreeable. It was sung by Reinald Werrenrath in manuscript at his Æolian Hall recital last Fall and was received with much approval.

A. W. K.

Three Concerts in Two Days for Ashley Ropps

Ashley Ropps, who recently appeared successfully in a tabloid version of Gounod's "Faust," in connection with a well organized movement to cultivate a keener appreciation of both operatic and classical music among the masses of our large cities, has been engaged for a number of appearances later in the season. Three concerts in two days was Mr. Ropps' record, week before last, when on the evening of April 28 he was a

principal artist at a concert in New York City, under the direction of the People's Music League of the People's Institute. The following afternoon the baritone appeared in concert at Forrest Park, L. I., and that evening he was again heard in Jamaica, L. I., at the State Normal School. On each occasion Mr. Ropps won instant favor by his fine vocal equipment and artistry.

Helen Ware Plays Return Engagement in Houston

HOUSTON, TEX., April 24.—Helen Ware, the young American violinist, who makes a specialty of music belonging to the Slavic school and who was the solo artist for the Girls' Club in its initial concert of this season, recently played a return engagement here as soloist at one of the municipal free Sunday concerts. For this recital in the City Auditorium Miss Ware's accompaniments were played by Mrs. Gottschalk-Bryant. During her stay here Miss Ware was the honor guest at a tea given at the home of Louise C. Daniels, and also appeared at a musicale at the home of Mrs. Gentry Waldo, when her accompaniments were played by Miss Daniels with perfection of art.

W. H.

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To the Editor of MUSICAL AMERICA:

Permit me to acknowledge the splendid article on the orchestras in our schools which you gave us in the last issue. I appreciate your interest, and the sincerity with which the matter was handled.

It may interest you to know that each one of our high schools has a year's subscription to your paper, which permits all the pupils, and particularly those in the music schools, to keep in touch with musical events, as scheduled in the best musical paper published.

GLENN H. WOODS,  
Director of Music, Board of Education.  
Oakland, Cal., April 20, 1915.



—Photo Miehkin.

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## ECHOES OF MUSIC ABROAD

**British Composers Have Their Innings in London This Week with First All-British Music Festival—French Soldier in the Trenches Contributes Common Sense Message to Controversy Between Camille Saint-Saëns and Paris Critic—How Continental Composers Have the Advantage in Selling Their Comic Operas—"Every Piece of Music Produces Not Only Color but Form in the Mental Space Around Us" Insists Cyril Scott—Fritz Delius a Composer Who Never Conducts an Orchestra—One of Lady Gregory's Plays Becomes an Opera**

THIS week London is having its first all-British music festival. Three concerts, given on Tuesday, Thursday and Saturday, constitute the schedule, and the whole scheme is under the direction of Emil Mlynarski, the Russo-Polish conductor of the Scottish Orchestra in Glasgow, with Thomas Beecham as his coadjutor.

Mlynarski's hope in arranging the festival was, as Robin H. Legge points out, "to afford the opportunity to any strangers within our gates in May to hear some representative British music at a time when we English steadily decline to perform any on our own account. But in order to keep the programs within some sort of bounds it was decided to fix a kind of time limit for the choice of works, and to make the selection from such works as had been produced within the space of about the decade. The programs are of deep interest at once from the national point of view and from the purely musical standpoint."

Tuesday's program consisted of Norman O'Neill's "Humoresque" for orchestra, played for the first time; Frederick Delius's setting of Walt Whitman's "Seadrift" for baritone solo, chorus and orchestra; Granville Bantock's symphonic poem, "Fifine at the Fair"; Joseph Holbrooke's setting for chorus and orchestra of Edgar Allan Poe's "The Bells"; Ethel Smyth's "Songs of the Sea"; two part-song arrangements by Percy Grainger, "Old Londonderry Air" and "Father and Daughter," and Villiers Stanford's Fourth Rhapsody. The London Symphony Orchestra was the instrumental corps used, while the London Choral Society assumed responsibility for the choral work.

The second concert opened with Hamilton Harty's symphonic poem, "With the Wild Geese," and later brought forward William Wallace's "Villon." Edward Elgar's Violin Concerto and Delius's Pianoforte Concerto in C Minor, with Albert Sammons and E. Howard-Jones, respectively, as soloists, also figured in the scheme.

At the last concert of the series there is to be a "first performance" of Cyril Scott's Pianoforte Concerto, with the composer at the piano. Louise Kirkby Lunn will sing Arnold Bax's "Celtic Lullaby" and McEwen's "The Words Aglow," and the orchestral works will be Frederick Austin's Rhapsody, "Spring," Vaughan Williams's symphonic impression, "In the Fen Country," Elgar's Introduction and Allegro for strings and Arnold Bax's fantasy, "In the Faery Hills."

SOLDIERS in the trenches find time for other interests besides the game of war and they can make their influence felt in other than sanguinary engagements. Camille Saint-Saëns and a Paris critic named Paul Souday have been carrying on for some time a controversy as to whether or not the war should prevent any of the Allies from enjoying modern German music in gen-

eral, and Richard Strauss in particular.

The dean of French composers is entirely against all modern German musicians, and especially Richard Strauss, but the critic, says the Paris correspondent of the London *Daily Telegraph*, has scored this time not by his own arguments but by those of an authority on war whose opinion cannot be disputed—a trooper in the trenches.

Between two turns in the trenches

WITH recollections still fresh of the recent performances at Carnegie Hall of the "color symphony" written by Alexander Scriabine, who died a few days ago, it is of special interest to find that Cyril Scott, after his confessedly long-extended study of Mysticism and Occultism, firmly believes in the color phenomena of all musical sounds as a well-substantiated theory.

"There are quite a number of ordi-



Wilhelm Bachaus

Though he had spent most of his life in England before the outbreak of the war and had been looked upon more as an English than as a German artist, Wilhelm Bachaus returned to Germany and took his place definitely among German pianists when the moment of decision came. After a relatively busy season of concert work he has now been drafted into the German army. At the left he is shown in his room at his hotel in Bayreuth, where he attended the festival before it was interrupted by the war, and at the right he and his wife are pictured in the Bois de Boulogne, Paris.

nary music-lovers who say that with certain notes and certain keys they always imagine certain colors," writes the advanced young English composer in the *Monthly Musical Record*. "At one time I regarded this association as having no rational basis and was inclined to pooh-pooh the whole thing as idle fancy; but later on I came to see that it was a very elementary form of clairvoyance."

"Now, as a matter of fact, every piece of music produces not only color but form in the mental space around and interpenetrating us, and he or she who has developed the latent psychic faculties to the extent of being sensitive to the highly ultra-refined matter of that mental space, can at once perceive this form and these colors, varying in grandeur according to the merit of the piece of music in question."

"Every musical composition has, in fact, an effect on the mental space for

a considerable distance around the place where it is being executed, and this effect lasts even after the performance is finished. Furthermore, it has an effect on the mental bodies of those people within that radius, whether they know it or not, and the loftier the music, the loftier the effect, of course. Music plays a far greater part in life and Nature than both musicians and laymen suppose, and therefore the 'magic of music' is not as mere poetic and laudatory phrase, but evidently a fact which one day, when Humanity is more highly evolved, it will perceive of its own accord."

DISCUSSING the vogue of German and Austrian works on the English light opera and comedy stage in recent years, Leslie Stuart, of "Flora-dora" fame, made the assertion the other day that it has been due to the discriminating manner in which the Continental composers and authors and agents display the wares they have for sale. G. H. Clutsam maintains that Mr. Stuart here placed his finger on the crux of the question.

"Before acquiring the rights our managers are afforded the opportunity of witnessing the complete performance under the most favorable conditions," comments the London *Observer's* critic.

"The goods are placed with all their possibilities visualized. The native composer, who probably cannot sing, is perforce compelled to play his tunes, subject to frequent interruption and the most moderate of understandings, in the manager's office or anywhere else where there is a piano, and let them go at that. Quite naturally they do go—anywhere but on the coveted stage."

WHEN the Scottish Orchestra, of Glasgow, was playing Frederick Delius's symphonic poem, "In a Summer Garden," recently, one of the members of the orchestra, who was not very favorably impressed by it, turned to a neighbor and said, "A few weeds in this garden, eh?" To which the facetious rejoinder was made, "Oh no, mostly dahlias." And thereby the correct pronunciation of the composer's name was definitely established for the layman.

Thanks to the war, Delius's name has figured more frequently on concert programs in England this year than ever before. He is a native of Yorkshire, the son of German parents who became naturalized. It was not to regain his health after a physical crisis that he came to this country to become an orange planter in Florida after all, it seems, but to escape "the sordid commercial environment that threatened to kill the artist within him" when his father was insisting that he adopt a business career. While he was on his orange farm "hundreds of sheets of music were covered with notes, but the young composer was wise enough to destroy these early efforts." Later he abandoned his oranges and went to Leipsic, where he met Grieg and studied under Jadassohn and Reinecke, though he considers that he learned "little or nothing that was of value to him." Since 1888 he has resided in France, either in Paris or in the small village Grez-sur-Marne.

This "practically self-taught composer," although resident in France, seldom hears any French music. He prefers to stay at home and quietly develop his own musical inspirations. He says that he composes slowly and does not allow any compositions to go out

[Continued on next page]

### MAESTRO FERNANDO TANARA

announces that, contrary to his usual custom, he will remain in America this Summer and conduct Summer classes for a limited number of pupils at WESTPORT, LAKE CHAMPLAIN, N. Y.

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Unanimous praise from 14 New York City papers after recital of Jan. 11, 1915, at Aeolian Hall. Booklet of Criticisms from her personal representative, John H. Livingston, Jr., 359 Fifth Ave., or WOLFSOHN MUSICAL BUREAU, 1 West 34th St., New York City



## ECHOES OF MUSIC ABROAD

[Continued from page 11]

into the world until he is satisfied that they fully express his conception. He does not conduct—he is content to leave that to the experts.

In the *Musical Times* of recent issue this composer has an enthusiastic champion in a writer named Philip Heseltine, who says: "Delius's position in the musical world of to-day is one of curious isolation; he has ever held aloof from the great public, and it is scarcely surprising that he is regarded with a certain bewilderment as a mysterious, enigmatic, albeit very arresting figure. Vagueness of nationality is a source of great mystification to many; and, from the point of view of the public there are many other puzzling things about this composer. He is fifty years old, says the public, yet he holds no official position in the musical life of the country; he does not teach in any of the academies, he is not even an honorary professor or doctor of music. He never gives concerts or makes propaganda for his music; he never conducts an orchestra, or plays an instrument in public (even Berlioz played the tambourine!)."

"A composer who cares for none of these things is indeed a strange phenomenon. The explanation, however, is not very far to seek, and incidentally it strikes the key-note of Delius's personality and of his whole art. Delius is one of those very rare persons who, possessing a remarkable individuality, are permitted by the circumstances of their lives to develop it and to exploit it to the fullest extent unfettered by any ex-

ternal considerations. And further, he is one of the still smaller number who have taken the fullest advantage of this concession of fate, and have lived long enough to nurse their genius to complete maturity.

"He is emphatically not one of those who believe the artist to be the 'servant of the public.' Preposterous and degrading as such a conception of art undoubtedly is, one is bound to face the sad truth that in music, as in the other arts, there are few who have not, for one reason or another, produced work which a servile attitude towards the grosser public can alone explain.

"In fact, Delius is the almost unique example of a composer who did not rush into print at an early age with an unworthy work, and who has never degraded his name by attaching it to a 'pot-boiler.'

"There is an elusiveness about much of his music which perhaps renders it for those unaccustomed to his idiom more difficult to grasp at a first hearing than work of a far greater technical complexity. There can be no superficial view of Delius's music: either one feels it in the very depths of one's being, or not at all.

"It is a significant fact that Delius is one of the few composers whose rough, preliminary sketches are always made in full score—that is to say, he thinks in terms of his medium and tone-color. As Ernest Newman has happily phrased it: 'The melody, harmony, and orchestration are one and indivisible. The ideas are not merely orchestrated; the orchestration, that is, is not merely the

clothing of the ideas, but part of their very tissue.'"

IN London a new British opera is being produced by Robert Courtneidge, who is managing a season of popular-priced opera in English at the Shaftesbury Theater. The novelty is by Hubert Bath and is a setting of Lady Gregory's little play "Spreading the News," which was in the repertoire of the Irish Players.

The plot shows how gossip by a series of misunderstandings, conjectures and elaborations can magnify a harmless village scandal into an affair of serious import. The score is said to have caught the infectious humor of the play itself. It was to have had its premiere in Italy during the past season.

J. L. H.

### SIXTEEN MORE CONCERTS THIS SEASON THAN LAST

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in 1914-15

Although the season of 1914-15 was in several ways unpropitious to concert giving, records compiled by Pierre V. R. Key, of the *New York World*, show that sixteen more concerts were given than in the preceding season. The statistics for the two years, including the amounts expended upon the concerts by the public, follow:

Nature of undertakings	Season 1914-15	Season 1913-14
Orchestral concerts .....	105	103
Choral concerts .....	11	14
Chamber music concerts .....	40	56
Song recitals .....	78	59
Pianoforte recitals .....	64	41
Violin recitals .....	33	33
Concerts by two or more artists .....	24	32
Miscellaneous (including Metropolitan Opera House Sunday night concerts) ..	83	84
Violoncello recitals .....	2	2
Organ recitals .....	1	1
Harp recitals .....	1	1
Total concerts .....	442	426
Public receipts .....	\$425,000	\$500,000

The figures, to quote Mr. Key, demonstrate that even in an admittedly unpropitious season music is not looked upon exclusively as a luxury. And while the 15 per cent. falling off of financial patronage is a heavy deficit it affected neither the Philharmonic, New York nor Boston Symphony orchestras. These organizations found their patronage heavier than in the most fortunate years preceding.

The Philharmonic's gross 1914-15 in-

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come from subscriptions and single seat sales was nearly \$13,000 ahead of that for the season before, and the respective gains of the New York and Boston orchestras were \$12,000 and \$3,000. But the visiting musical body was the only one which profited financially through its New York concerts. The Philharmonic's deficit for its total effort of the year, after allowing for the income from the Joseph Pulitzer bequest, was \$50,000, and the New York Symphony's less extensive operations cost Mr. Harry Flagler \$75,000.

Such established musical organizations, too, as the Flonzaley and Kneisel quartets, the Society of the Friends of Music, the Barrère Ensemble, Oratorio Society, Musical Art Society and Young People's Symphony held their former patronage. The principal sufferers were individual artists—superior and mediocre alike—who were unable to draw large numbers of persons.

Much Read and Very Newsy

To the Editor of MUSICAL AMERICA:

Enclosed find check for renewal of your much read and very newsy paper.

Very truly,

HENRY DUNMAN.

Buffalo, N. Y., May 5, 1915.

## MYRTLE ELVYN



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## BEAUTY AND ECCENTRICITY AS COMBINED IN SOFIE MENTER

One of Noted Pianist's Former Pupils Takes up Cudgels in  
Behalf of Her Unusual Personal Charm—Wore Evening  
Dress in Daytime, and Her Boudoir Resembled Modiste's  
Atelier—Great Fondness for Cats

By FAY FOSTER

ALTHOUGH I thought I knew my MUSICAL AMERICA pretty well, my attention has just been called to a letter written by Germaine Schnitzer in the "Open Forum" which I had overlooked.

Mme. Schnitzer in this denies Mme. Samaroff's assumption that Sophie (or Sofie) Menter was not a "beauty," although Mme. Schnitzer does not claim a personal acquaintance with Frau Menter.

As I was a scholarship pupil of Sofie Menter and have seen her in all moods, serious, laughing, or crying, I hereby cast down the gauntlet in behalf of her disputed claim to beauty, and declare her to be one of the most beautiful women I have ever seen. I depend upon the

Around her shoulders was thrown a white opera cape, with white feather trimming. She had a lovely, babyish complexion, large expressive blue eyes, the dearest little retroussé nose in the world, brown hair, always worn in curls. I fell in love with her on the spot and have never swerved in my allegiance, for I had occasion to learn later that her disposition was as lovely as her face and form.

I hope I will be understood as meaning only to be most complimentary when I say that she reminded me, always, of a darling, snow-white, blue-eyed pussy; demanding and receiving unlimited admiration and caresses by reason of its grace and beauty. Perhaps her fondness for the feline race helped to form and retain this impression on my mind, but of this more later. Now, a few words concerning some of her mental peculiarities, almost eccentricities.

### A Topsy-Turvy Boudoir

She thought much of dress, but disregarded almost entirely the details of fashion. Her aim was to be prettily and becomingly, not modishly, attired. She often took me into her boudoir, which was always strewn with garments, either new, or in process of being remodeled. Trunks were open and strewn with silks, laces, furs, every elegant what-not. Chairs were draped with wraps and gowns, until it seemed more the atelier of a popular modiste than the boudoir of an artist.

On the day of my first call I played for her, naturally, and she, after some very pretty compliments on my playing, said:

"I will take you for a pupil. You may come to-morrow afternoon for a lesson."

"But, Frau Menter," I said, "your price?"

She looked at me quizzically. "Are you very, very wealthy?" Candor compelled me to reply in the negative, she patted me on the shoulder, saying:

### Amount of Fee Immaterial

"Then we will ignore the money question entirely, for my price, when I have one, is very high."

Seeing her regularly after that I came to know the kindness of heart that embraced in its scope the brute creation as well as the human. She loved all animals, but cats especially, and possessed at this time twenty-nine.

A few were fine Angoras, but most were "strays" she had picked up and given a home. And such a home! A big room all to themselves, each animal owning an individual domicile somewhat like the quarters given cats at exhibitions, though much more roomy, and they always had dishes of rich milk and of food at their disposal.

### Her Favorite Angora

She loved them all, but was especially fond of one majestic Angora, whose peculiarities of deportment failed at times to awaken in my bosom an enthusiastic admiration.

He would choose the most inopportune moments for taking a promenade over the keyboard during my lessons, and



Sofie Menter, Noted Pianist and Teacher

accompanying picture of her to bear me out in my assertions.

### The First Impression

While I live, the picture she presented the first time I saw her will always remain with me.

She was living in Gern, one of the suburbs of Munich. I had a letter of introduction to her from, I think, Felix Weingartner. I called at her request one afternoon about three o'clock and awaited her in the large reception room on the ground floor, into which the staircase directly descended.

Soon, at the top, she appeared, a vision of beauty. In matters of dress a law unto herself, she was, although it was only three P. M., attired in full evening dress. She wore a pale blue silk full skirt *en trainee*, décolleté and sleeveless, revealing a ravishing neck and arms. Around her neck were a number of rows of pearls, from her ears depended long drop pearl earrings and pearl combs were in her hair, piled high on her head, but escaping in curls lower down.



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both he and Frau Menter greatly enjoyed the impromptu duets thus created. She would laugh and stroke him, saying:

"Ist er nicht reizend?"

Thus encouraged in this lawless behavior, he would lie down and roll on the keys, producing highly futuristic effects, upon which Ornstein himself would find it hard to improve, though I could not feel that they enhanced the beauty of a Chopin Polonaise.

He would generally soon tire of this and climb off into Frau Menter's lap, lying there blinking and purring to his own and his mistress' great delight.

To enter, however briefly, upon Frau Menter's wonderful art as musician and teacher would be far to exceed the limits of this article, so I must here unwillingly take leave of the able teacher whose art has so greatly helped me and the sweet woman whose acquaintance will always remain one of the bright spots of my life.

### Ex-Governor's Daughter and Sorrentino in North Carolina Recital

GREENSBORO, N. C., April 29.—At the Opera House last evening a memorable concert was given, introducing Josephine Gilmer, the daughter of General Gilmer, ex-governor of this State, and Umberto

Sorrentino, the Italian tenor. Miss Gilmer was heard to advantage in the "Vissi d'arte" aria from "Tosca," a "Bohème" aria and a group of songs. She has a fine voice, good style and sings with intelligence.

Mr. Sorrentino's success was immediate and several encores were demanded. He sang arias from "Bohème," "Tosca," "Aida" and some Neapolitan songs, displaying an intimate understanding of their characteristics. In everything he sang he was extremely artistic and won his public completely. Frank Braun played some piano solos and also the accompaniments for the singers.

### Native Talent Furthered by Season of Brockton (Mass.) Woman's Club

BROCKTON, MASS., May 2.—Presenting American artists was the direction which the activities of the Woman's Club of Brockton took this year. A good deal of talent was uncovered as a result of this course. Among the native artists heard were Marjorie Church, pianist; Charles Bennett, basso, and Maud W. Downs, lecturer. The committee also presented Hildegard Brandegee, violinist, and Marie Sundelius, soprano. Gena Branscombe gave an attractive recital of her own compositions.



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### *Stirring Choral Singing Feature of Fitchburg's Annual Spring Festival*

FITCHBURG, MASS., April 23.—Fitchburg's annual Spring Festival concerts were given yesterday afternoon and evening, the principal feature being the singing of the Fitchburg Choral Society, conducted by Nelson P. Coffin.

The Society's closing concert of the season was given in the evening before a large audience. The first part of the program was devoted to Gade's "Erl King's Daughter," in which, as also on the miscellaneous program following, the society was ably assisted by Mme. Wilhelmina Wright Calvert, soprano; Florence Jefferson, contralto, and Bernard Ferguson, baritone, all of Boston.

The real surprise of the evening was the chorus itself, which numbers slightly over 200 voices. Always possessed of superb soprano and alto voices, this chorus has been balanced and perfected by the development of an unusual male section, which literally thrilled its auditors by its singing of Schubert's "Omnipotence" in the second part of the program. Mme. Calvert was soloist in this number.

Equally gratifying was the appearance of the Friday Morning Club, a women's chorus of twenty solo voices, which is another organization conducted by Mr. Coffin. This club has long been recognized as one of the ablest in the State, but it was never heard to better advantage than in its performance of music by Mabel Daniels, Sir Edward Elgar and Dell'Acqua last evening.

Mr. Coffin conducts five choral organizations aside from his duties in connection with educational institutions. His rare ability to stir the enthusiasm of his singers at rehearsals, his masterful interpretations, and his amazing control of his forces in concert entitle him to high distinction as a festival conductor. His powers were never more manifest than in the *finale* to Elgar's "Caractacus," the closing number of the concert.

A pleasing orchestral matinee was given by members formerly of the Boston Opera House orchestra, under con-

ductorship of Louis Eaton. The High School chorus of 225 voices added much to this program by its singing of Max Bruch's "Fair Ellen," the solo parts being delightfully taken by Katherine Smith and Herman Cushing, both members of the Fitchburg Choral Society.

W. S. G.

#### GANZ'S DAYTON RETURN

Two Appearances There for Pianist in One Season

DAYTON, O., April 30.—Rudolph Ganz, the eminent Swiss pianist, had his second appearance here this season last night under the auspices of the women of Christ Episcopal Church. The audience enjoyed in fullest measure the very interesting program. Mrs. N. M. Stanley, who was instrumental in bringing Mr. Ganz to Dayton, gave a dinner and reception for him at her home on Wednesday evening.

A wedding of musical interest took place Tuesday evening last when Lucile Deeter, for several years the musical critic and society editor of the *News*, became the bride of Harold Egbert, the city editor of the same paper.

An interesting concert was given during the past week by the faculty of the Dayton Conservatory of Music, under the auspices of the Conservatory Students' Club, at the Y. M. C. A. Auditorium. An unusually attractive program was given before a large audience and among those taking part were Charles Arthur Ridgway and Mrs. Clara O. Lyman, piano; Jefferson B. Walters, violin; Mrs. Oriana Abbott Jennison, soprano, and Mrs. Eleanor Just Kinsey, reader.

#### A Great Help

To the Editor of MUSICAL AMERICA:

Enclosed find renewal of subscription. The magazine is a great help to me, and I enjoy it very much.

Very sincerely,

EDITH L. POOLE.

Rockland, Mass., April 18, 1915.

## 1915-16—SEASON—1915-16



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## DE RESZKES SUFFER BY WAR; EDOUARD LIVING IN CELLAR

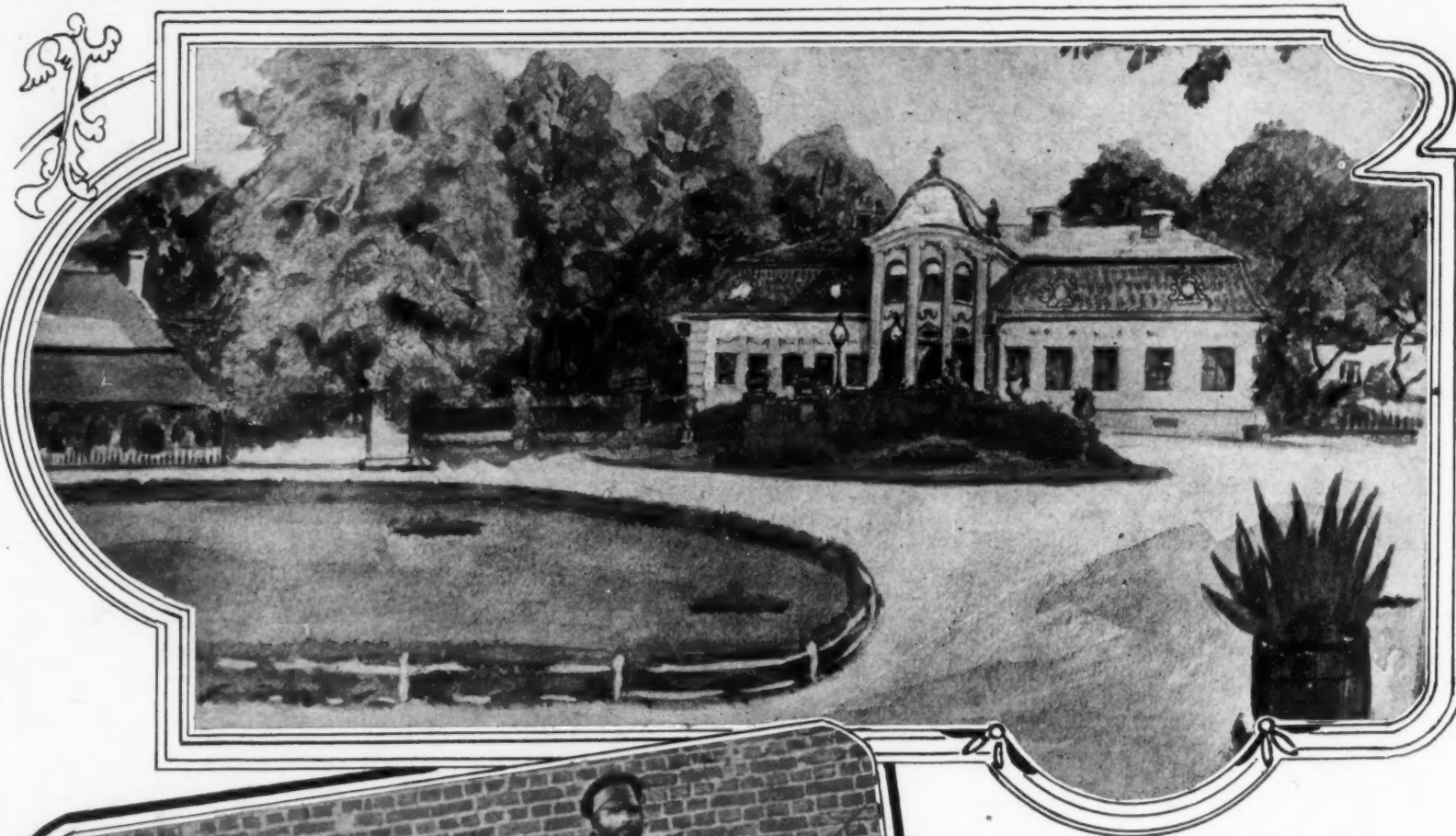
THE confirmed opera-goer who looks back but a few years may feel again the old-time musical thrills produced by the greatest artists of their day, Jean and Edouard de Reszke, whose very personalities, on and off the stage, gave forth an atmosphere of generous luxury. The very name of de Reszke speaks of perfection of musical and theatrical art in its combined entirety. Who in the world of music does not know their name and its attendant history? Jean, the great tenor, possessing an astounding repertoire, every rôle of which was individual in its magnificent interpretation. And Edouard, big in every sense, especially in matters of lyrical expression and intellect! And so they were real gentlemen, fine in a broad, happy way. It is hard to think of them now as two human beings, suffering to the extreme, both physically and mentally. Jean de Reszke, who is in Paris, has sent his eldest boy, Jean junior, to the front with the French army, and he recently received the sad knowledge that Edouard is existing half starved in the ruins of their formerly luxurious estate, Borowna, three miles from Klomnice.

Previous to the war, which has made the country about Klomnice one of the chief grounds of conflict, the de Reszke estate numbered 12,000 well-cultivated acres. In back of the villa was the forest-land, really a small private game reserve, in which the brothers with their guests often hunted the deer, partridge and hare abounding there. Most of the land, however, was given over to potato raising, from which the annual supply of vodka was made. Happily employed were the 400 peasants with their allowance of provender, their little homes and a dependable yearly wage.

### Brothers Aid Penitents

Not far from the de Reszke estate is the village of Czestochowie, of historical fame. It holds the famous "Miraculous Virgin" in its cathedral. To this "Virgin"—a statue of the Virgin which was supposed to perform miracles—came penitents from all over Poland. The whole day long they could be seen passing by Borowna, often being spurred along their way by the financial assistance of the de Reszkes or their peasants, who always kept a supply of small coins—kopeks, worth about half a cent.

Now there is a great change. Edouard is living destitute in a cellar, all that is left of the beautiful estate which had been in their possession for over twenty



Above: Sketch of Borowna, the de Reszke Estate in Poland, Now in Ruins. Below, Jean (on left) and Edouard de Reszke Driving About Their Estate in a Droshky

used in the seventeenth century as a retreat for the brother of the ancient proprietor. It is no doubt being used in this twentieth century for purposes of safety.

"It is fearful to contrast things as they were during my visit, and as they are now—quite as fearful as it is to think of Edouard in his former environment, and that of torment and privation which now exists. And he will remain there, too, to the last possible moment, with his people, helping them, ignoring even his own physical suffering."

AVERY STRAKOSCH.

years. Entrapped with him is his former neighbor, Prince Lubomirski, a descendant of one of the oldest Polish

families and a patron of art and music. His estate adjoining that of the brothers included a palace called Kruszyna, huge, and dating back to 1630. This is now a mass of ruins. It is almost impossible to visualize two such men, living quite destitute in a cellar.

Dr. Holbrook Curtis, one of the vice-presidents of the Polish Relief Fund, and an old friend of the de Reszkes, once visited them at Borowna.

### Devotion of Their Peasants

"I remember it as it was then, a beautiful peaceful home with an atmosphere unlike any I have ever known elsewhere. The night of our arrival was an especially auspicious occasion, being the annual celebration known as the 'Feast of the Crops.' In this the two brothers participated, responding to the gifts of fruits and sweets, and to the stirring speeches and songs. The days following I was shown about the estate, and was continually impressed by the outward signs of devotion shown by the peasants. They would walk shyly forward and silently grasp their master's hands, and kiss them.

"The homes of these peasants were very interesting. The married men had little individual huts, and the bachelors boasted a long low building of simple neat lines. Near the entrance to Borowna stood a very old church, which because of its distinctive national architecture the de Reszkes allowed to remain there. There were many interesting historical places in the surrounding country. The adjoining estate held an ancient underground hermitage which was

### Russian Symphony Orchestra at Chautauqua This Summer

Arrangements have been made by which the Russian Symphony Orchestra, of which Modest Altschuler is conductor, will give an extended program at Chautauqua, N. Y., in August. In combination with William Hinshaw, baritone; Ernest Hutcheson, pianist; Sol Marcossion, violinist, and other soloists, some of the great musical masterpieces will be performed.

### Couldn't Be Without It

To the Editor of MUSICAL AMERICA:

I enclose subscription. Thanks for your paper; could not be without it.

Sincerely,

JESSIE NORTHCROFT.

Alpha Chi Omega House,  
Lawrence, Kan., April 21, 1915.

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REGINA



## A WEEK OF SONG IN SAN ANTONIO MUSIC

### Two Sopranos in Recital—Choral Concert by the Beethoven Männerchor

SAN ANTONIO, TEX., May 1.—Vera Nette, recently home from eight years in Italy, scored a success at her recital at the Grand Opera House, April 29. This was her first public concert in her home city. On her program were two songs by local composers, "Ich Hab Dich Geliebt," by J. M. Steinfeldt, and "The Night Has a Thousand Eyes," by Clara D. Madison, both of which were well received.

Miss Nette has a highly cultivated coloratura voice. Her singing of Brahms's "Wiegenlied" in a German group, and "Noon and Night," by Hawley, in the English group, were especially pleasing, showing both purity of tone and diction. In the "Lucia" Mad Scene she also excelled. The flute obbligato was played by Clem Drescher. J. M. D'Acugna proved an efficient accompanist. Mrs. Anne Seebe-Fowler gave a cello solo that was much enjoyed.

The Beethoven Männerchor gave a concert on April 28 complimentary to the Casino Association and Turn Verein, assisted by the Mozart Club and the San Antonio Symphony Orchestra. Mrs. Warren G. Clarke, pianist, and Nell Wayne, soprano, were the soloists. Arthur Claassen was director and Clara D. Madison was at the piano.

The program opened with the overture, "Ruy Blas," by Mendelssohn, played effectively by the orchestra. After a season's work, under the direction of Arthur Claassen, the Männerchor has made marked improvement, and its singing was enthusiastically received. Mrs. Clarke played the G Minor Concerto, by Mendelssohn, in a praiseworthy manner, and Miss Wayne sang the "Suicidio" from "La Gioconda," by Ponchielli, delightfully. Her beautiful voice is full and strong.

The orchestra was heard in the "Freischütz" Overture and again in "Genius Loci," by Therm. "Das Ringlein Sprang Entzwei," by Grunewald, was sung by the Männerchor. The Mo-

zart Club offered the "Two Clocks," by Rogers, and "Lovely Night," by Offenbach. One of the most beautiful and pretentious numbers was the "Königin Waldlieb," by Meyer Olbersleben, sung by the Männerchor and Mozart Club with orchestra accompaniment. This came as a fitting climax to the program.

Mrs. G. E. Gwinn was presented in a recital by the San Antonio Female College on April 30. She was assisted by Hazel Cain, violinist, and Mrs. Mary Harrison Bruhl, pianist.

The program consisted of selections from opera and German and English songs. Mrs. Gwinn is prominent as soloist and choir director of the Travis Park Methodist Church and soloist at Temple Beth-El. Of her singing at the recital it was said that she exhibited a soprano voice of exceptional dramatic power, with flexibility and pure tone quality.

An enthusiastic meeting of the Music Teachers' Association of San Antonio was held recently and the following officers elected: President, J. M. Steinfeldt; vice-president, Clara D. Madison; secretary, Mildred Gates; treasurer, Walter Romberg. In the membership committee Arthur Claassen was chosen chairman and Mrs. L. L. Marks, Maurice Matthews, Harold Morris, Gilbert Schramm and Emmett Rountree were elected as the other members.

One of the motions that was enthusiastically carried was to forbid members to play free of charge at concerts, the penalty being loss of membership in the association. One of the members of the San Antonio Association, Arthur Claassen, will take a prominent part in the State Teachers' Association convention at Dallas, May 21 and 22.

C. D. M.

### Siemmon Septet in Manuscript Night of Baltimore Club

BALTIMORE, April 30.—The Florestan Club held its monthly manuscript night on April 27. Abram Moses was represented with his trio for piano, violin and cello. This composition, which is in two movements, a Serenade and Legende, is of modern interest harmonically. It was received enthusiastically. A group of songs, presented by the composer, Henry Kuehne, at the piano, and Eugene Marten, baritone, were much admired for their fluent accompaniments and fine

vocal structure. A septet for flute, piano and strings, written by George Siemmon, who is the husband of Mabel Garrison of the Metropolitan and who formerly was active in Baltimore musical circles, was played with devotion. This septet is melodically beautiful. The work shows the stamp of authoritative musicianship and has evidence of real inspiration.

F. C. B.

### Mrs. MacDowell's Recital at Smith College

NORTHAMPTON, MASS., May 2.—Mrs. Edward MacDowell gave a recital of her husband's compositions on May 29 in John M. Greene Hall of Smith College. After a few remarks concerning the work of the MacDowell Memorial Association she played selections from her husband's "Sea Pieces," "New England Idylls" and "Woodland Sketches," concluding with the favorite "Witches' Dance."

W. E. C.

### Recital by Pupil of Mary Patterson Shelton

At the Shelton studios, Brooklyn, on April 21, Mrs. Mary Patterson Shelton presented her pupil, Mrs. Joseph Duke Harrison, in a song recital. Charles

Keeler, the California poet and assayer, assisted, giving readings from his own poems. Mrs. Harrison is the daughter of Mr. and Mrs. Andrew Ditmas of Brooklyn. Mrs. Shelton, who is better known in New York than Brooklyn as a coach and accompanist, has recently returned to her professional work as accompanist, after a three years' rest. She has continued her teaching and coaching, however. A number of prominent persons were present.

### Klibansky Summer Classes

Sergei Klibansky, teacher of singing, announces two special Summer courses in voice production, breath control and repertory studies for concert, oratorio and opera, beginning June 1 and June 15, at No. 212 West Fifty-ninth Street, New York.

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GEORGE W. PINER.

Kelseyville, Lake County, Cal.  
April 9, 1915.

## ARTHUR HERSCHMANN BARITONE

BUFFALO ORCHESTRAL SOCIETY, APRIL 15, 1915

### The Buffalo Express, April 16, 1915—

Coming with little preliminary heralding, Arthur Herschmann, baritone, the soloist, made a very favorable impression by his vocal endowments and sincere, musical style of singing. He has a voice of large volume and of warm, sympathetic quality. He sang with orchestra an aria from "Benvenuto," by Diaz. His encore following this was an aria from Leoncavallo's opera, "Zaza." Later Mr. Herschmann was heard in a group of songs sung respectively in German, Italian and English. They served to reveal his excellent diction and his versatility of style. He was warmly recalled and gave Kaun's fine song, "My Native Land," as encore.

### The Buffalo Commercial, April 16, 1915—

The Buffalo Orchestral Society, John Lund, conductor, assisted by the Buffalo Orpheus Singing Society and Arthur Herschmann, baritone, gave the third in the series of four subscription concerts at Elmwood Music Hall last evening. A large and enthusiastic audience attended the concert. Arthur Herschmann, baritone, has a voice of sympathetic quality and he sings with much skill. His tones are pure and clear and he never forces his voice. He is a well schooled singer and everything he does is artistic. He was warmly received and graciously gave two extra numbers.

### Buffalo Evening News, April 16, 1915—

The soloist, Arthur Herschmann, has a voice of very pleasing quality and sings with sincerity and warmth of feeling. He was heard in an aria from "Benvenuto," by Diaz, and songs by Max Schillings, Tosti and Walthew.

### Buffalo Courier, April 16, 1915—

Arthur Herschmann in his aria, "Benvenuto," by Diaz, sung with the orchestra, displayed a baritone voice of pleasing quality and sang with refinement of style. Mr. Herschmann also sang three songs which disclosed his versatility and musical equipment, winning his greatest success in "Rido Nani la Calma," by Tosti, which was sung with dramatic intensity, effective shading and a strong vocal appeal. He was recalled for an encore.

### GENESE, NEW YORK

### Livingston Democrat, Geneseo, N. Y., April 28, 1915—

Last week Tuesday evening there was a special meeting of the Geneseo Musicale, when Arthur Herschmann, of New York, rendered a delightful program of English, German, French and Italian songs in a rich baritone voice of great power and range as well as luscious sweetness, which is rare. His shading and phrasing were especially pleasing. The program was admirably chosen and gave much pleasure to a large and enthusiastic audience.

### ROCHESTER, NEW YORK

### The Rochester Herald, April 25, 1915—

Mr. Herschmann is a program maker par excellence and a singer of deep musical intelligence. He possesses a voice of good timbre and resonance, and his singing afforded rare pleasure. Of special interest was his singing of "Der Freund," by Wolf, and "Requiem," by Jacobsen, which had to be repeated.

### The Post Express, April 24, 1915—

Arthur Herschmann, baritone, gave a song recital at the Hotel Rochester on Wednesday evening. Mr. Herschmann's program was an interesting one and he was cordially received.

### Rochester Evening Times, April 24, 1915—

The attribute which perhaps commanded the most flattering tribute to the artist's work was his sincerity of interpretation. Whether his selections were grave or gay, reposeful or dramatic, the singer was ever in the mood of the song. His enunciation of the French songs was refreshingly distinct, the group containing "J'ai pleuré en Rêve," by Hûe; "Les Berceaux," by Faure, and "Benvenuto" (air) by Diaz.

The program grew in dramatic strength as it progressed, reaching perhaps its most convincing moments in the "Der Doppelgänger" of Schubert. The "Litaney," by the same composer, was also given in impressive fashion.

Mr. Herschmann sings with a freedom of tone and an ease of manner which makes his program particularly enjoyable.

### SCRANTON, PENNSYLVANIA

### The Scranton Republican, April 27, 1915—

A song recital given by Arthur Herschmann, baritone, last night in Conservatory Hall, was a musical event of the highest importance.

Mr. Herschmann displays a rich baritone voice under the control of a highly sensitive and finely balanced mental and emotional organism, consequently there is united with a noble tone great warmth of musical feeling. What could be finer than his singing of Schubert's "Der Doppelgänger," or "Les Berceaux," by Faure, or Tosti's "Ridomani la Calma"?

Endowed with a striking physique, betraying an intimate acquaintance with the countries represented by the languages he sang so fluently, Mr. Herschmann impressed his hearers at once as a polished gentleman and a deep thinker. And, after all, a singer who can sway the emotions of an audience as he does is but reflecting the depth and genuineness of his own personality.

Mr. Herschmann's program embraced songs of the classical, romantic and modern periods, in all of which he evinced an admirable blending of loyalty to the "letter" of the compositions and an individuality all his own.

### The Scranton Times, April 27, 1915—

Arthur Herschmann, the eminent baritone, made his first appearance in Scranton last evening in a recital in Conservatory Hall.

His program consisted of numbers from the classic, romantic and modern, and all were sung most artistically to the great delight of his audience.

### The Scranton Daily News, April 27, 1915—

Herschmann has a rich, full, sympathetic voice of wide range, thoroughly cultivated. In short, he is a finished artist in every sense, appearing in America during this his first season here after extended successful tours abroad, including such musical centers as Paris, Berlin and London. Besides being a singer he is an all round musician, playing his own accompaniments when occasion calls, as it did for some beautiful selections given as encores.

The program was varied to the last degree. The dramatic—the tender, longing, joy, sorrow, ecstasy—the full gamut of human emotion swayed his audience as his magnetic personality and exquisite interpretation led them.

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## NEW AUDITORIUM IN OAKLAND DEDICATED

Elaborate Choral Program in \$1,000,000 Building—Opera in San Francisco

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, May 5, 1915.

THE People's Opera Company won a gratifying success when it moved from the Scottish Rite Auditorium to the North Beach District last week, the Italian music-lovers who reside in that part of the city flocking to the Washington Theater. At the opening performance in the new location the theater was packed, and for the first time the promoters of the home company found material assistance in the box office. The double bill of "Cavalleria Rusticana" and "Pagliacci" was the offering, with Alice Gentle and Ann R. Young in leading rôles. The latter, a San Francisco soprano, who made her début two weeks ago, gives promise of winning distinction.

"Trovatore" was also found a paying proposition in the Washington Theater. Then previous bookings intervened and the company is now waiting for vacant time in the favorably located house.

Last Sunday afternoon the great new Civic Auditorium of Oakland, erected by the city at a cost of \$1,000,000, was musically dedicated by the combined choirs and soloists of the churches of Alameda County. The services of all the musicians were given gratuitously to the City of Oakland as an expression of gratification that such a building as the auditorium, suitable for all music purposes, had been provided. Alexander Stewart, Paul Steindorff and Glenn H. Woods were the directors in charge of the concert, with August Hinrichs as concertmaster in an orchestra of thirty-five pieces. Bessie Beatty was the piano accompanist. This was the program:

Gloria from the Twelfth Mass, Mozart, Chorus and Orchestra, Conductor, Adolph Gregory; "Hear Us, O Lord," Hauptmann, Solo Quartet of St. John's Presbyterian Church, Berkeley, Howard E. Pratt, director; Fannie Bailey Scott, soprano; Howard E. Pratt, tenor; Emma Mesow Fitch, contralto; Solomon J. Vogel, bass; Mrs. Edwin H. Garthwaite, accompanist. "Jerusalem, O Turn Thee to the Lord," from "Gallia," Gounod, Chorus and Orchestra, Conductor, Edwin Dunbar Crandall; "Sanctus" (from the St. Cecilia Mass), Gounod, Tenor Solo, Chorus and Orchestra, Conductor, Eugene Blanchard; Tenor Soloist, Hugh J. Williams; Hymn, "Nearer, My God to Thee," Arranged by Lowell Mason, Chorus, Audience and Orchestra; "Coronation March," Orchestra, Meyerbeer, Conductor, Paul Steindorff; "The Heavens Are Telling" (from "The Creation") Haydn, Trio, Chorus and Orchestra, Conductor, Percy A. R. Dow; Trio, soprano, Mrs. Zilpha Ruggles Jenkins, soloist First Presbyterian Church, Oakland; tenor, Hugh J. Williams, soloist First Congregational Church, Oakland; baritone, Fred G. Harrison, soloist First Methodist Church, Oakland; "Kol Nidei," arranged by Levandowsky, Solo Quartet of the Temple Sinai, Oakland, Mrs. Margaret Bradley, Elliot, organist and director; Mrs. Arthur Fickenscher, soprano; Mrs. Joseph S. Mills, contralto; Hugh J. Williams, tenor; Lowell Redfield, baritone. "Hail, Bright Abode," Wagner, Chorus and Orchestra, Conductor, Glen H. Woods; "America."

On Tuesday night a concert of old-time songs was given by seven soloists and a chorus of 350, and about 6,000 persons attending. In a choral contest

## SCENES FROM OPERA ABLY PRESENTED BY PUPILS OF PERLEY DUNN ALDRICH



Members of the Aldrich Opera Club, Conducted by Perley Dunn Aldrich, of Philadelphia, as They Appeared at a Recent Performance in that City in a Scene from Gluck's "Orpheus"

PHILADELPHIA, May 5.—A number of the advanced pupils of Perley Dunn Aldrich, members of the Aldrich Operatic Club, appeared last evening, in the auditorium of the Y. M. C. A. building, in scenes from grand opera, given with costumes and stage settings, to the accompaniment of piano and organ, played respectively by Clifford Vaughan and Moritz Emery. Mr. Aldrich directed the performance, which was the means of revealing to an appreciative audience some excellent vocal and dramatic talent.

The program was opened with a part of Gluck's "Orpheus," which was given with Anna Laura Johnson and Alice Fidler, as *Orpheus*, Bertha Hirschberg as *Amor*, Jean Y. Currie as *Eurydice*, and a chorus of men and women. This was

followed by a scene from "Tannhäuser," in which Hannah Bubb appeared as *Elizabeth* and H. Grey Steele as *Wolf-ram*, and an excerpt from Bellini's "I Puritani," with St. Alban Kite as *Sir Richard* and William Perrins Bonsall as *Sir George*. Two of "Aida's" principal arias from Verdi's opera were then sung, as a concert number, by Mary Barrett. The prologue from "Faust," presenting C. Horace Bowman as *Faust*, and J. Burnett Holland as *Mephisto*, and the church scene from Gounod's opera, with Mrs. Rexford Tugwell as *Marguerite* and Rudolph Sternberg as *Mephisto*, and an invisible chorus, was followed by the second act of "Martha," in which Flotow's melodious music was admirably sung by Viola Brodbeck, as *Martha*, Marianne Carl as *Nancy*,

Charles Schabinger as *Lionel* and Rudolph Sternberg as *Plunkett*.

These operatic performances are given by Mr. Aldrich with the assistance of his daughter, Margaret Aldrich, as stage manager. The work of all those who appeared last evening was a convincing proof of the thoroughness of Mr. Aldrich's training. Several of his pupils have already won success before the general public, Viola Brodbeck in her recent appearance as the *Queen of Night* in "The Magic Flute," with the Behrens Opera Club, and as soloist at several of the Philadelphia Orchestra's concerts; Rudolph Sternberg, in one of the leading bass rôles in the same production, and Mary Barrett, as *Giulietta* in "Tales of Hoffmann," also with the Behrens Club. A. L. T.

the sopranos sang "The Last Rose of Summer," the contraltos, "Annie Laurie" and the tenors and basses, "Then You'll Remember Me" and "Rocked in the Cradle of the Deep." The judges were Margaret Blake Alverson, the singer and author, now seventy-nine years of age; Carl Lanzer, the veteran violinist who challenged the world to fiddle against him at the Exposition, and George H. Collins, president of the Oakland Orpheus Club. The contralto section was awarded the prize, a pennant. Mrs. Alverson, who recently published a book, "Sixty Years of California Song," gave a solo performance of "Annie Laurie" immediately after the choral contest, and even at her advanced age sang sweetly and well. Mr. Lanzer played his own bewildering version of "Yankee Doodle."

Alexander Stewart directed the concert. The soloists were Alma Berglund Winchester, soprano; Emma Mesow Fitch, contralto; Robert M. Battison, tenor; Lowell Moore Redfield, baritone; Henry Lee Perry, bass; Olive Reed, violin; Mary E. Bradley, piano.

The Auditorium, which seats about 8,000 persons, is acoustically more satisfactory than the still larger building recently completed in San Francisco, but it is not perfect.

During the State convention of the music teachers in Oakland, from July 12 to 17, concerts are to be given in the new Auditorium, the Greek Theater at Berkeley and Festival Hall at the Exposition. Prof. Horatio W. Parker, of Yale, will take part in the convention. THOMAS NUNAN.

### "SAMSON" IN HARRISBURG

Dr. Wollé Conducts Handel Work with Altschuler Players and Soloists

HARRISBURG, PA., May 5.—The twentieth annual choral concert of the Harrisburg Choral Society was given on April 29, with the Russian Symphony Orchestra, Modest Altschuler, conductor, and four prominent soloists. The society, which is composed of about 250 of Harrisburg's prominent singers, sang Handel's oratorio "Samson" under the direction of Dr. J. Fred Wollé, director of the chorus.

The concert was regarded by music-lovers to be one of the society's greatest successes. The able soloists were Marie Stoddart, soprano; Marie Morrissey, contralto; George Harris, tenor, and Wilfred Glenn, basso. A symphony concert was given by the Russian Orchestra in the afternoon. Large audiences attended both concerts. G. A. Q.

### OMAHA GIRL'S DEBUT

Corinne Paulson Wins Approval with Mr. Damrosch's Orchestra

OMAHA, NEB., May 8.—At the Brandeis Theater yesterday evening Evelyn Hopper presented the New York Symphony Orchestra, Walter Damrosch, conductor, with Corinne Paulson, pianist. There was a varied program, including the Oberon Overture, Beethoven's Fifth Symphony, Liszt's Hungarian Rhapsody, No. 1, the Valse Lente and Pizzicato of Delibes and three British folk dances of Grainger.

Great interest centered in the appearances of Corinne Paulson, an Omaha girl, making her American debut on this occasion, after four years of hard study abroad. Miss Paulson returns indisputably an artist, and in the interesting Saint-Saëns Concerto, No. 5, op. 103, which she elected to play, her work was a delight—inspired in interpretation and sure in technique. To an insistent recall the young artist responded with a repetition of a portion of the last movement. E. L. W.

## HUNTER WELSH

THE AMERICAN PIANIST

LITTLE THEATRE, PHILADELPHIA, RECITAL, APRIL 26:

Chopin, Schumann and Liszt were the principal numbers on a program in which the earlier pieces were by all odds the most interesting and most illuminative of the player's capabilities. Those pieces were two "choral preludes" and the "Chaconne" of Bach, arranged by Ferruccio Busoni, and Mozart's Sonata in A major. Bach for the inner light, Mozart for the outer graces are the inexorable testing ground for pianists. For Mr. Welsh it should be said immediately that he played them both excellently.

His tone is always vigorous and strong; in the preludes and in sections of the Chaconne it was sonorous and full. In Mozart it had the requisite delicacy. His expression (for one cannot speak of "interpretation" in the case of Bach) was splendidly versatile, contained, discreet; yet full, thoroughly satisfying.—Evening Ledger.

☐ ☐ ☐

In a Mozart group, Sonata in A major—including the andante grazioso (variazioni), menuetto and alla turca—the beauty of Mr. Welsh's touch and technique was recognized. It was in the Chopin group that he played with most feeling, however, and the rare delicacy and authority of his interpretation of seven masterpieces by this composer revealed Welsh at his best. The poetry of Chopin was brought out in masterly shadings, subtle accentuations and with fine feeling.

With no less skill Welsh played Schumann's Novelette, op. 21, No. 1, and "Nachtstück," op. 23, No. 4, and Liszt's Waldesrauschen, Valse-improvisu, and Eroica (Etude No. VII.)—Record.

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## ORCHESTRA OF BROOKLYN INSTITUTE IN CONCERT

A Creditable Performance under Arnold Volpe's Direction—Gladys Axman, Soprano, the Soloist

Students of the Brooklyn Institute Orchestra Class, under the direction of Arnold Volpe, gave their fifth annual concert at the Brooklyn Academy of Music last Sunday afternoon before a very large audience. The young men and women composing the organization approach their task with much sincerity and earnestness, and the results attained must be described, all things considered, as quite satisfactory. Further experience and the establishment of a better balance of the various instrumental choirs should evolve a very meritorious orchestra. Last Sunday the program contained Mozart's D Major Symphony, Mendelssohn's "Athalie" Overture and Massenet's "Erinnyes" Suite. The smoothest playing was heard in the symphony.

The soloist of the afternoon was Gladys Axman, a young American soprano, who displayed her gifts in Mozart's "Deh vieni non tardar" and a group of songs comprising Rimsky-Korsakoff's "Chanson Indoue," Tremisot's "Adoration Profane," Wolf's "Gesang Weyla's" and Strauss's "Zueignung." Mrs. Axman has not only a beautiful voice, distinguished by a freshness and lyrical suavity of timbre, marked evenness throughout the scale and general excellence of production, but a fine sense of artistic discretion in the subtler matters of phrasing, interpretation and style. There was the essential elegance and reposefulness in her delivery of the Mozart air, while the shorter songs disclosed thorough emotional understanding. After this group Mrs. Axman added as an encore Bach's "Willst du dein Herz mir schenken."

H. F. P.

### PUPILS SING "CREATION"

San José School Chorus Wins Laurels at Panama-Pacific Exposition

SAN JOSÉ, CAL., April 26.—A formidable undertaking was that essayed by the Conservatory of Music of the College of the Pacific in the performance of Haydn's "Creation," April 10, at the Panama-Pacific Exposition. The Pacific Choral Society of 250 voices was assisted by the Exposition Symphony Orchestra of eighty men.

The artistic success of the performance must have been highly gratifying to Warren D. Allen, dean of the Conservatory and director of the society. The chorus sang with precision and smoothness, and gave enthusiastic response to the director's every wish.

The vocal star of the evening was one of Chicago's favorites, Mary Ann Kaufman, who made an impression so distinguished that her speedy return to the Coast will be eagerly hoped for. Carl Edwin Anderson did excellent work as

tenor soloist and Ernest Gamble as the basso.

Mr. Allen gave an organ recital that same afternoon before an enthusiastic audience, assisted by his wife, Esther Houk Allen, whose aria, the popular one from "Samson and Delilah," was sung exquisitely. J. W. H.

## MME. DE MOSS TO END SEASON AS BACH FESTIVAL SOLOIST



Mary Hissem De Moss, Soprano, Engaged for the Bethlehem Bach Festival

Mary Hissem De Moss, soprano, will conclude her season of concert and oratorio work with an appearance as soloist at the Bach Festival, Bethlehem, Pa., under the direction of Dr. J. Fred Wolle, in the Bach B Minor Mass. This week she is singing in the "Elijah" at Westfield, N. J.

One of the most recent appearances for Mrs. De Moss was as soloist in Max Bruch's "Cross of Fire" in Newark, on April 27. On this occasion especial critical mention was made of the beauty of her voice and the appealing quality of her interpretation, especially in the "Ave Maria."

Mrs. De Moss has been re-engaged for the Fifth Avenue Presbyterian Church, which has morning and afternoon services, and will be heard Sunday evenings in other churches of New York.

Mary Huber, contralto, pupil of John Colville Dickson, appeared in a joint recital with Vera Barstow, violinist, at Vandergrift, Pa., on May 5.

## PHILADELPHIA ORCHESTRA BEGINS "POP" CONCERTS

Stokowski, Rich and Mackey Conductors During First of Two Weeks' Season

PHILADELPHIA, May 10.—Beginning last Monday evening the management of the Philadelphia Orchestra inaugurated a two weeks' series of popular concerts at the Academy of Music, a large contingent of the regular members of the orchestra appearing. The opening program was conducted by Mr. Stokowski, and was thoroughly enjoyed by an audience which came within only a few seats of filling the house.

The most enthusiastically received number was "The Dance of the Hours," from Ponchielli's "La Gioconda." Handel's "Largo," Grieg's "Peer Gynt" Suite, and the prelude to the act third of "Lohengrin" were contrasted with such compositions as Herbert's "American Fantasy" and Strauss's "Blue Danube" Waltz. Other numbers were a ballet by Schubert, the Hungarian Dance in G Minor of Brahms, and the overture to "Raymond," by Thomas.

The soloists were Mildred Faas, soprano, who sang Micaela's aria from "Carmen," and the "Nymphs and Fauns" of Bemberg, and Wassily Besekirsky, violinist, who played Saint-Saëns's "Havanaise" and Sarasate's "Zigeunerweisen." Both of these artists were enthusiastically encored.

On Tuesday evening Thaddeus Rich, the concertmaster of the orchestra, proved unmistakably his ability as a conductor, when he led an attractive program which opened with Wagner's "Tannhäuser" Overture and ended with the march from Meyerbeer's "Le Prophète," and which had Susanna Dercum, contralto, and Gurney Mattox, violinist, as the soloists. Mr. Mackey, alternating with Mr. Rich, was the conductor on Wednesday evening, the soloists being Mrs. J. Franklin Townsend, soprano, and Robert Braun, pianist.

The remainder of the week was given up to special programs. Thursday was "Grand Opera Night," with solo numbers by Helen MacNamee Bentz, soprano, and Giuseppe Boghetti, tenor; Friday, "College Night," with Madeleine McGuigan, violinist, and David Griffin, baritone, as soloists, and Saturday, "Victor Herbert Night," with a program from Herbert's light operas, the soloists being Emily Stokes Hagar, soprano, and Henry Gurney, tenor. A. L. T.

### Trio of Admired Soloists in New York Musicale

A most enjoyable musicale was given in the Broadway Presbyterian Church, at Broadway and 114th Street, New York, on April 30, under the auspices of the Men's Club of the church. The artists participating were Rudolph Bauerkeller, violinist; Herbert Fryer, pianist, and Alfred de Manby, baritone. Mr. Bauerkeller played with technical finish and beauty of tone in Saint-Saëns's "Introduction and Rondo Capriccioso,"

Mendelssohn's Concerto, Schubert's "Bee"; Poème, by Fibich; "Serenade," Drdla, and three of the popular Kreisler arrangements. Mr. Fryer gave great pleasure with his interpretation of several Chopin numbers, "Noel," by Balfour Gardiner, and his own composition, "Sarabande and Minuet." Mr. de Manby's contributions were Lohr's "Where My Caravan Has Rested" and Tate's "Somewhere a Voice Is Calling," together with some encore numbers, which he sang with a naturally beautiful and well trained voice. The artists were admirably assisted by the accompaniments of Mme. Ludmila Vojacek-Wetche. W. F. U.

## MINNEAPOLIS OPERA NIGHTS

Director Sainton to Present Parts of Leading Works—Club Contest

MINNEAPOLIS, MINN., May 6.—Joseph Sainton, city musical director for Minneapolis, announces the beginning of the Lake Harriet concert season for June 20.

It is planned that the regular Summer season will be enriched by arrangements for eight special opera nights when a chorus of from 150 to 200 voices, drawn from the Thursday Musical, the Apollo Club and the Philharmonic Club, with special soloists, will unite with the Municipal Park Band under Mr. Sainton's direction in the production of Mascagni's "Cavalleria Rusticana," scenes from Gounod's "Faust," excerpts from Wagner's operas, "The Flying Dutchman," "Lohengrin" and "Tannhäuser." One evening will be devoted to selections from the old Italian operas, including the "Rigoletto" Quartet, the "Lucia" Sextet and portions of "Il Trovatore."

The prices for tickets will be twenty-five and thirty-five cents, the proceeds to be devoted to an extension of the season by twelve concerts, if expectations are realized.

A second contest within a fortnight between the Arpi Male Chorus of Minneapolis, Hjalmar Nilsson, director, and the Twin City Quartet Club of St. Paul, John Dahle, director, resulted in the transfer of the trophy cup from the St. Paul organization to that of Minneapolis.

A difference of but six points in the score indicated a closely contested distinction. Following the announcement of the judges the winning club, the Arpi, sang a composition by G. A. Sandberg, one of the club's members. Hannah Hoiby, soprano, was the assisting soloist. Mrs. John F. Dahl accompanied.

Mrs. Alberta Fischer Ruettel, director of the Choral Club of the Young Women's Christian Association, presented that organization Monday evening in a program of songs which has gained for the club considerable popularity. Mabel W. Daniels's cycle, "In Springtime," was the principal number. Louise Lupein accompanied. Assisting the Choral Club were Marion Baernstein Bearman, violinist; Hazel Fleener, contralto, and Ethel Alexander, pianist. F. L. C. B.

# ALBERT

### TWO VERDICTS

Philip Hale in the Boston Herald:

"He has the grand style which music by Bach, Corelli and Tartini demands. His tone is full and rich. His phrasing is aesthetically theoretical and convincing; he knows the value of tonal gradations and eloquent contrasts."

April 30th, 1915



—Photo by Matzene.

# SPALDING

### FROM BOSTON

H. T. Parker in the Boston Transcript:

"Only the most illustrious violinists of the time match him in understanding, feeling, accomplishment and personal eloquence."

April 30th, 1915

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

## How Impresario Lambardi Prevented South American Revolutions

To the Editor of MUSICAL AMERICA:  
The death of Mario Lambardi at Portland, Oregon, last week removed from the field of operatic enterprise the most picturesque and widely known of the traveling impresarios. Although Lambardi never succeeded in getting established in New York, he worked eastward from this coast as far as Chicago and St. Louis and was successful in New Orleans. Throughout South America, particularly on the Pacific side, and in Mexico and all the Central American republics he was prominent for more than thirty years; and it has been said that on two occasions the president of one of the smaller countries just above the Isthmus of Panama sent for Lambardi and his opera company, paying large bonuses for immediate visits to his capital when there was imminent danger of revolution, the opera being needed to occupy attention of the people.

The impresario used to be lionized in the southern countries where war and grand opera were the chief forms of excitement. He told me that some years ago it was not unusual for the governments to pay him as high as \$30,000 in gold as a bonus and that the opera houses, the printing and the lighting were all free to him. In return for these governmental favors and the box office receipts he was expected to give the best opera possible, with an occasional "benefit" for somebody in authority.

Prosperity was his until he brought his company up the Pacific coast to San Francisco. About twelve years ago he first came. He won local success; then tried an American tour and lost. Back to Central America he went. Nearly every year since then the United States venture was repeated, more often with failure than success. But death, which came to him at sixty-six, was the only thing that could permanently defeat him.

It was always the ambition of the impresario to engage singers of the best rank, and some of his stars joined the

Metropolitan company after touring with him. Lambardi was a man of extremely gentle and generous nature, and his singers were always devoted to him.

THOMAS NUNAN.  
San Francisco, April 28, 1915.

## Kellermeister Replies to A. M. Parker To the Editor of MUSICAL AMERICA:

My copy of your valued publication has just been forwarded to me, and it was with amazement that I read the article of A. M. Parker on "Standardization." Is it possible that this was written in sober earnest? If so, one must infer that this man or woman is not a singer. How can one who has ever experienced the inexpressible joy and uplift in the outpouring of the soul in song even attempt to describe it in cold technical terms? Is singing then no more than a mechanical operation of the vocal organs? How can there be "standardization" of voice production when every man or woman in the universe is essentially an individual? There is a method for every voice, but that method must come from within. Everyone must set up his own standard and be guided thereby.

Surely this would-be reformer must realize the truth of this statement.

It is true that few teachers of the present day rise above the mercenary instinct and follow a true ideal, but the few who truly have an ideal will, I am sure, agree with what I have said.

R. W. KELLERMEISTER.  
Chicago, Ill., May 5, 1915.

## Thomas Edison Endorses Kúzdö To the Editor of MUSICAL AMERICA:

In looking over the last two issues of MUSICAL AMERICA I noticed some protests against my somewhat iconoclastic article upon the violin concerts of Bach, Beethoven and Brahms. One writer suggests facetiously that perhaps I would compose the ideal concerto for the violin. Happily that task need not devolve upon me, since two already exist. These I will discuss later in a special article. Another writer says that I should confine my efforts to tunes of utmost simplicity, such as Handel's "Largo"—insinuating that the concertos in question are beyond me. There are not many violinists who are more familiar with them than I, as it has been

my privilege to study them with several world-renowned masters, including the great Leopold Auer. I also teach them to such of my pupils as are able to cope with their difficulties. On the other hand I have received several commendatory messages, one of which I would like to submit to your readers. It comes from no less a source than Thomas Edison, with whom, by the way, I have not the honor of personal acquaintance.

Yours very truly,  
VICTOR KÚZDÖ.

New York, May 9, 1915.

From the Laboratory of Thomas A. Edison.

Orange, N. J., April 26, 1915.

Mr. Victor Kúzdö.

Dear Sir—I have the pleasure of reading your article in MUSICAL AMERICA of April 24, in which the faults of the greatest violin concertos are analyzed. It's very interesting, and I agree with you. Let me suggest that you give us some more on this subject.

Yours very truly,  
(Signed) THOS. A. EDISON.

## Managers of Fuller Sisters To the Editor of MUSICAL AMERICA:

Some time ago you published an article about the Fuller sisters, three English women who give recitals of folk-songs in costume. Is it possible for you to give me the name of their manager? Thanking you for the favor.

Very truly yours,  
(Mrs.) H. F. FRENCH.

Fremont, O., April 30, 1915.

[The Fuller sisters are under the direction of J. B. Pond Lyceum Bureau, New York.]

## It Was Not Margarita d'Alvarez but Regina Alvarez To the Editor of MUSICAL AMERICA:

In the April 24th number of MUSICAL AMERICA and on the page devoted to "Echoes of Music Abroad" I read the following:

"For the second concert on May 8 it is announced that Margarita d'Alvarez has been engaged, though it is difficult to see how the Peruvian contralto can be in London and Havana at the same time."

I wish to state that such engagement

is very possible because Margarita d'Alvarez is not in Havana with the National Opera Company, but Regina Alvarez, the Spanish (born at Lalas, Asturias) mezzo-soprano, who has just achieved a notable success as Amneris in "Aida."

Being a constant reader, I desire to express my deep appreciation for your very valuable paper, and wish long life to you and MUSICAL AMERICA.

Sincerely,  
(Miss) C. BENITEZ.  
Mamey, Cuba, May 5, 1915.

## The Value of Clubs to Musical Progress To the Editor of MUSICAL AMERICA:

I don't know how to thank you for the most flattering and splendid article in this week's edition of your paper regarding my work in music. For thirty-five years I have been putting my best efforts into club work to try and raise the standard and taste in music in whatever section the clubs may have been located, sometimes with seemingly poor success, but I think generally with a gradual uplift. I am of the firm belief that by such clubs and serious resolve on the part of singers and conductors music is gradually and surely growing to a higher place in the lives of communities. You yourself are doing splendid work in that direction, and it must be a great satisfaction to you to see results showing gradually.

I admire your paper and what it stands for and trust it may continue to mold musical opinion in this country.

Sincerely,  
A. D. WOODRUFF.  
New York, May 9, 1915.

## Kind Words for the Editor Dear MUSICAL AMERICA:

I became acquainted with your worth sometime ago; since then we have become very good friends.

If I fail in getting you, there is something missing out of the week.

You take me back to old New York, Philadelphia and Montclair, New Jersey, where such splendid things are being done—and oblivious of surroundings, I am happy with the people who think and do things out in the "big" musical world—the world I love, and to which I belong.

Sometimes you are "all sold out" in San Francisco, so to make sure of you, I'm enclosing money order for \$2.00 for one year's subscription.

To your very able editor, "May he live long and prosper."

Very sincerely,  
MRS. HARRIET GARDNER FOWLER.  
Oakland, Cal., April 20, 1915.

## Aurora La Croix's Training To the Editor of MUSICAL AMERICA:

Permit me to correct a mistake in this week's MUSICAL AMERICA in regard to the musical education of Aurora La Croix, the winning pianist.

She began her studies when very young with a local teacher. I came to this town in 1898 and she came to me for instruction. She was then nine years of age. I began at the foundation with her and taught her for seven and one-half years. After that time she studied with Mr. Lang and Mr. Bauman.

Yours truly,  
(Mrs.) ANNIE C. WISHARDT.  
Southbridge, Mass., May 7, 1915.

## The Best, Broadest and Most Interesting To the Editor of MUSICAL AMERICA:

I am enjoying the weekly receipt of your paper. It is without doubt the best, broadest and most interesting periodical on musical matters published in America, or elsewhere.

As an American, born and bred, of ten generations, I believe in the genius and greatness of our nation, especially in its art and musical prospects and present attainments, vocally at least, as the best to be had.

ATHERTON FURLONG.  
College of Vocal Art,  
Toronto, Canada, April 23, 1915.

## Doing Good for Music of the Best To the Editor of MUSICAL AMERICA:

It is with great pleasure that I enclose check for another year's subscription to your valuable paper, which is doing ever so much good for music of the best on this side of the water.

With assurances of deep interest, I am,

Very sincerely,  
(Mrs.) B. M. McCONN.  
Baltimore, Md., May 1, 1915.



SMITH, OF WASHINGTON, D. C., has the right idea. He presents the same artists many times, thus building his business and theirs. After all, people do have their favorites. The everlasting novelty is uncertain.

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## NEW BOOKS ON MUSICAL SUBJECTS

**F**RITZ KREISLER'S chronicle of his experiences and observations on the Austrian firing line just after the outbreak of the war (recently published by the Houghton Mifflin Company under the title of "Four Weeks in the Trenches") is an unsurpassably interesting little volume. None of the best accredited war correspondents now in Europe has told of the illimitable tragedy in any of its phases with more unlabored directness and impressive simplicity, nor yet more graphically and humanly or with greater freedom from bias. The great violinist evinces a consummately journalistic instinct in his faculty for minute observation and for presenting the matter of his notice with photographic realism and clearness. No discordant note of chauvinism debases a page of his book, though his patriotism is not to be doubted. There is no hatred, no tinge of bitterness directed at his country's enemy. The artist soul is uncontaminated by the baser passions of the moment; in the last analysis its allegiance is to humanity at large, outreaching arbitrary national boundaries.

The book has been written since Kreisler's return to America. It was written hastily and piecemeal in hotels and on trains in the course of his concert tour. Withal there is nothing slipshod or amateurish about it. At the outset the author admits freely that his recollections are "uneven and confused. Two or three events," he insists, "which took place in different localities seem merged into one, while in other instances recollection of the chronological order of things is missing. One gets into a strange psychological, almost hypnotic, state of mind while on the firing line which probably prevents the mind's eye from observing and noticing things in their normal way."

The artist and his wife were in Switzerland when the war broke out. On learning that his regiment had received mobilization orders, they hastened to Vienna where excitement had risen to fever heat. The week before departing for the front was spent in preparations of various kinds in the town of Leoben—"happy days," the violinist describes them. "As we officers met for the first time, friendships and bonds being sealed, which subsequently were tested in common danger and amidst privation and stress." The battalion numbered among its members a noted sculptor, two university professors, a prince, a painter, a prominent singer and a banker. Although the regiment belonged to the second line of reserves and was originally intended for home service it was sent into Galicia forthwith and the men received their baptism of fire early. It seems difficult in reading of the events which Kreisler has noted to accept them as reality and not as some highly colored romantic fiction.

In one instance the violinist's musical ear served him and his company to good purpose. "My ear," he writes, "accustomed to differentiate sounds of all kinds, had noted a remarkable discrepancy in the peculiar whine produced by the different shells in their rapid flight through the air as they passed over our heads, some sounding shrill with a rising tendency and the others rather dull with a falling cadence. A short observation revealed the fact that the passing of a dull-sounding shell was invariably preceded

by a flash from one of our own cannon in the rear on the hill, which conclusively proved it to be an Austrian shell. It must be understood that as we were advancing between the positions of the Russian and Austrian artillery, both kinds of shells were passing over our heads. As we advanced the difference between shrill and dull shells grew less and less perceptible until I could hardly tell them apart. Upon nearing the hill the difference increased again more and more until upon the hill itself it was very marked. After our trench was finished I crawled to the top of the hill until I could make out the flash of the Russian guns on the opposite heights and by timing the flash and actual passing of the shell found to my astonishment that now the Russian missiles had become dull, while on the other hand the shrill shell was invariably heralded by a flash from one of our guns, now far, now near. What had happened was this: Every shell describes in its course a parabolic line, with the first half of the curve being ascending and the second one descending. Apparently in the first half of its curve the shell produced a dull whine accompanied by a falling cadence which changes to a rising shrill as soon as the acme had been reached, and the curve points downward again. A few days later, in talking over my observation with an artillery officer, I was told that the fact was known that the shells sounded different going up than when coming down, but this knowledge was not used for practical purposes. When I told him that I could actually determine by the sound the exact place where a shell coming from the opposing batteries was reaching its acme he thought that this would be of great value in a case where the position of an opposing battery was hidden and thus could be located. He apparently spoke to his commander about me, for a few days later I was sent on a reconnoitering tour with the object of marking on the map the exact spot where I thought the hostile shells were reaching their acme, and it was later on reported that I had succeeded in giving our batteries the almost exact range of the Russian guns."

There are several incidents of intense poignancy recorded in this book. And nothing could more eloquently attest the monstrous stupidity of war than the account of the mutual kindnesses of Russians and Austrians in exchanging gifts of food and tobacco. "It was a strange sight," he remarks, in describing the gifts of food by the Austrian soldiers to their starving enemies, "to see these Russians in an Austrian trench surrounded by cordiality and tender solicitude. The big brotherhood of humanity had for the time being enveloped friend and foe."

The volume concludes with the Cossack charge wherein Kreisler received the wound of which his concert audiences during the past season have seen the evidence in his limping gait. But after all it was providential, that hurt, for it secured the violinist's release from the perils of battle just a few days before the greater part of his company was wiped out in a violent engagement.

H. F. P.

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**J**UST what is the purpose of Gerhardt Hauptmann's "Parsival"? is a little difficult to discover. From the press of the Macmillan Company comes this small volume of some one hundred or more pages, in which the noted German dramatic poet tells in rather uninterest-

ing manner a story which, in some details, is similar to Richard Wagner's "sacred consecrational play," but which, as a whole, is different.

The style of the work will impress some readers as in the manner of Grimm's "Fairy Tales," while others, who understand the mysticism which has pervaded much of the notable output of Herr Hauptmann, will find this mystic note sounded in the present work. The English translation, which is vouchsafed as "authorized," is by Oakley Williams.

A. W. K.

### OPERA BY PEABODY STUDENTS

Scenes from "Trovatore," "Lakmé" and "Masked Ball" Ably Presented

BALTIMORE, May 6.—The opera class of the Peabody Conservatory of Music, under the direction of Harold Randolph, presented scenes and acts from opera in costume on Wednesday evening in the main auditorium of the conservatory. The orchestra was conducted by Mr. Randolph.

The performance, on the whole, was noteworthy, and gave strong proof that America can offer a chance for operatic training and this within the walls of an institution given to general musical development. Each singer did his part in a way that disclosed the most careful preparation, both vocally and histrionically. Talent of a promising order was displayed, and the audience gave much deserved applause to each group of participants.

In the fourth act of "Il Trovatore," Eleanor B. Chase was the *Leonora*, Mamie L. Addison was the *Azucena*, James M. Price, the *Manrico*, and William G. Horn, the *Count di Luna*. The first act of Delibes's "Lakmé" offered opportunity for Emily H. Diver to be heard in the title rôle and Elen Sellman as *Mallika*, the remaining characters being acceptably taken by Sara R. Cromer, Alice Walters, Neelie McFrederick, Thomas M. Forsyth, Daniel Hall, Eugene Martenet and John L. Wilbourn. The first scene of the third act of Verdi's "Ballo in Maschera" gave S. Taylor Scott a chance to display a strong characterization of *Renato*. Edna Schaffter was the *Adelia*, Margaret Furlong, the page, *Edgardo*; Richard Bond, *Samuel*, and Herman Kumblehn, *Tommasso*.

F. C. B.

### SPIRITED SPOKANE CONCERT

Cadman's "Sayonara" Well Sung—  
School Orchestra Distinguishes  
Itself

SPOKANE, WASH., April 26.—The third annual public concert of the Spokane Musical Art Society, on April 17, attracted a large audience to the North Central High School Auditorium. Edgar C. Sherwood, the president of the society, introduced Lucy K. Cole, president of the Northwest Music Teachers' Association, who emphasized the need of co-operation and co-ordination of various musical activities, and spoke of the immense strides music has made in the West during the last ten years.

The Japanese operatic romance, "Sayonara," by Cadman, was well sung by Marie Scammel Smith and Luther B. Marchant, who took the parts of *Harn* and *Oguri* respectively. The school orchestra, which, under the leadership of C. Olin Rice, the high school director of

music, is the best in Spokane, made an excellent impression in Delibes's *Mazurka* and a *Czardas*. The contralto recitative and air from "Judith," by Concone, were sung with fervor by Mrs. Dayton Stewart. A Liszt number, presenting formidable pianistic obstacles, proved Augusta Gentsch's mastery of her instrument.

M. S.

### MYRNA SHARLOW IN SOUTH

Young Soprano Charms in Recital for Nashville Club

NASHVILLE, TENN., May 5.—On Monday afternoon Myrna Sharlow, soprano of the Chicago Opera Company, appeared before the Centennial Club in a recital of striking brilliance, musically and socially. A program of wide range displayed an unusually beautiful voice and fine dramatic instinct. The arias from "Madama Butterfly," "Tosca," "La Bohème" and Charpentier's "Depuis le jour," from "Louise," stood out vividly. F. Arthur Henkel as accompanist gave substantial and artistic support.

Echoes of the Metropolitan Opera Company's successful week in Atlanta are being brought back by the large number of musical and society folk who journeyed from Nashville for the occasion, among them Mrs. John H. Reeves, Mrs. L. G. Noel, Mrs. Robert Caldwell, Katherine Morris, Charles Washburn and Alvin Wiggers.

E. E.

## THUEL Burnham Pianist



Finding it impracticable on account of conditions in Europe to return to his Paris studio at the end of the concert tour he is now making in America, will be in Vineyard Haven, Mass., during the months of July, August and September, where he will receive pupils. He will also be in Boston two days of each week to teach pupils who do not care to take up their residence in Vineyard Haven.

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\*"FOUR WEEKS IN THE TRENCHES." By Fritz Kreisler. Cloth, 86 pp. Published by the Houghton Mifflin Company, New York, 1915. Price, \$1.00.

†"PARSIVAL." By Gerhardt Hauptmann. Cloth, pp. 117. The Macmillan Company, New York. 1915. Price, \$1.00.



## WOULD PUT STOP TO "VOCAL PIRACY"

### Percy Rector Stephens Protests Against Unjust Claims of Some Teachers

"VOCAL piracy" is the term applied by Percy Rector Stephens, the New York teacher of singing, to the practice of some instructors who claim as products of their studios singers who obtained their best training from other teachers.

To a representative of MUSICAL AMERICA Mr. Stephens expressed himself on this subject the other day.

"I have hesitated about rushing into print in this connection," he declared, "but now I feel that it is not only a duty which I owe to myself but to other teachers placed under similar circumstances. The particular case I have in mind is that of Enrico Aresoni, the tenor, who has been engaged to sing with the Chicago Opera Company next season. In MUSICAL AMERICA, last week another teacher takes credit for his instruction. The history of Mr. Aresoni's vocal studies makes this claim so unjust that I feel obliged to protest.

"Mr. Aresoni left the Boston Opera Company during the season 1912-13 owing to the condition of his voice due to the overwork to which he was subjected. He studied with me from January 20, 1913, until the Summer, when he was in condition to take an engagement for the Summer months. On his return he had a lesson with me every day until he went West on a concert tour. He has not been in New York since, as several letters which I have here will show.



Percy Rector Stephens (center) with Enrico Aresoni (left) and Oreste Vesela at Atlantic City

"I have also in my possession letters from Mr. Aresoni to prove that had it not been for the help he received vocally, while studying with me, he could not have accepted the many concert engagements he has sung in the last season and consequently the Chicago Opera Company engagement would not have been offered him."

### NASHVILLE PIANO RECITAL

#### Mrs. Mary Winkler's Success—A Program of French Music

NASHVILLE, TENN., April 27.—A recital of artistic description was given Monday evening by Mary Falconer Winkler, pianist and member of the Ward-Belmont faculty. Beethoven's "Pastoral" Sonata opened the program and was followed by a group of Chopin and Liszt numbers. Two Caprices in G Minor and B Minor, by Emil Winkler, called forth enthusiastic admiration. They were played with infinite grace and charm. Arabesques on "The Blue Danube Waltzes," by Schultz-Evler, which closed the program, displayed Mrs. Winkler's brilliant technique and received abundant applause.

Another delightful recital was given on Wednesday by Alice K. Leftwich, pianist, and Germaine Sansot, soprano. It was devoted to Debussy, Massenet, Dubois, Pierné, Fauré and other French composers. The bold Debussy Arabesques in E and G were played by Miss Leftwich with all necessary vigor. In every phase she was artistic. Mlle. Sansot has the voice and temperament so well suited to the songs of her country. Her singing was delightful.

### CONCERT BY BLANCHART

#### Operatic Excerpts Presented by Boston Baritone and His Pupils

BOSTON, May 4.—Ramon Blanchart, the distinguished operatic baritone, a former member of the Boston Opera Company and now of the faculty of the New England Conservatory of Music, gave a concert in Jordan Hall last evening, assisted by students of his operatic class.

Mr. Blanchart opened the program with a powerful delivery of the "Pagliacci" Prologue. The Garden Scene from Gounod's "Faust" was then given in costume and with stage setting. Mr. Blanchart taking the rôle of Mephisto-

phes. The remaining characters were cast as follows: *Marguerite*, Salome Blanchart; *Martha*, Bula Ray Shull; *Siebel*, Erminda Blanchart; *Faust*, Sergei M. Adamski.

The scene was sung and acted in a manner worthy of much praise. Salome Blanchart, seventeen years of age, made her début in the part of *Marguerite*. Her clear soprano proved to be fully equal to the task, and in the acting of the part one would never have surmised that this was her first performance. The rich contralto of Miss Shull was also a pleasure to listen to and the quartet passages of the scene were sung in perfect tonal balance. A capacity audience expressed hearty enthusiasm throughout the evening.

W. H. L.

### SPALDING TO TOUR SWEDEN

#### Violinist Engaged for Neutral Land in War Times

Albert Spalding, the prominent American violinist, has received a cable from a well known manager in Sweden requesting that he come over this Summer for a series of twenty-five concerts which had been booked over a year ago. This manager writes that everything points towards a fine concert season, and requests that Mr. Spalding arrive in Sweden by the end of August.

Mr. Spalding also has an opportunity of going to South America and was on the verge of acceptance when the Norwegian manager cabled. Mr. Spalding is doubtless the only American artist to receive a contract for a series of concerts abroad this Summer. He expects to sail about the first of August, returning about the middle of September in order to complete his plans for the coming season.

#### Toledo Violinist in Attractive Recital

TOLEDO, O., May 4.—Lynnel Reed, violinist, assisted by Mrs. Otto Sand, pianist, and Agnes Reeves Miller, soprano, gave a recital at Whitney and Currier

Hall last Tuesday evening before a large audience. Mr. Reed has established himself in the forefront of the Toledo musical fraternity as a musician of high ideals since returning from several years of study with Ovid Musin at the Royal Conservatoire at Liège, Belgium. Mr. Reed and Mrs. Sand played the Sonata in A by César Frank. Mr. Reed's other numbers were "La Folia," by Corelli; "Oriental," by César Cui, and "Chant Nègre," by A. Walter Kramer.

F. E. P.

### ETHELYNDE SMITH'S TOUR

#### Soprano Gives Recital in New Jersey on Way to West

MT. HOLLY, N. J., May 8.—Ethelynde Smith, soprano, assisted by Fay Foster, pianist, gave their season's recital at the First Presbyterian Church last Tuesday evening. As on the previous occasion there was a crowded house and much enthusiasm on the part of the audience. Miss Smith was recalled many times and sang four encores at the close of the program.

The program included songs by Hahn, Godard, D'Exaudet, Rudolph Ganz, Mary Turner Salter, Victor Harris, Spross and a group of songs by Miss Foster, one of which, "The Call of the Trail," is dedicated to Miss Smith. The program also included an aria from "Madama Butterfly" and a group of children's songs by American composers.

Miss Smith is on her way to the Pacific Coast and will visit Pittsburgh, Colorado Springs, the Grand Canyon, San Diego, Los Angeles, San Francisco and Seattle, Portland, Vancouver, the Canadian Rockies, St. Paul and Chicago. She will return the latter part of June and will go to her summer home at Lake Winnepesaukee, N. H.

The above photograph shows Miss Smith and Miss Foster and was taken recently on one of their concert trips.

### MARGUERITE DUNLAP'S SEASON

#### Young Southern Contralto Wins Many Engagements for Next Year

Marguerite Dunlap has been meeting with such uniform success in her appearances that during the coming season this charming young Southern contralto is to have many brilliant engagements.

Among Miss Dunlap's recent appearances were a private engagement in New York, April 18; recital in Albany, April 21; an appearance with the Larchmont Choral Society, April 23; as soloist with the South Orange Choral Society, April 28; a New York appearance on April 29 and a recital in Providence, May 5.

Following these appearances Miss Dunlap left for San Francisco on a pleasure trip combined with business, to remain until the end of June. On her return the young contralto will begin serious study on the additional programs necessitated by her long mid-Western trip booked by her manager, Gertrude F. Cowen, for next season.

#### G. B. Nevin's Organ Works Played at Big California Expositions

Dr. H. J. Stewart, the official organist of the San Diego Exposition, recently played Gordon Balch Nevin's "A Moonlight Serenade" and at the Panama Pacific Exposition Clarence Eddy played "A Song of Sorrow" and "Will o' the Wisp" by the same composer.

#### Why Charles Wakefield Cadman Would Feel "Funny"

To the Editor of MUSICAL AMERICA:

Enclosed find money for renewal of subscription. Would feel "funny" if it didn't come every week, so why should I let my subscription "expire?"

Cordially,

CHARLES WAKEFIELD CADMAN.  
Fort Collins, Colo., April 18, 1915.

### PHILADELPHIA ORGANISTS IN ANNIVERSARY SERVICE

#### A Program of Sacred Music by Composers of That City—Organ Players' Club 25 Years Old

PHILADELPHIA, PA., May 5.—The twenty-fifth anniversary service of the American Organ Players' Club was held in St. Clement's Church last evening, when a program of sacred compositions by Philadelphia composers was presented by members of the club. The service was sung by a chorus made up of members of the choirs of St. James's, Old St. Peter's and St. Clement's churches. The processional hymn, "Rise Crowned with Light," was by David E. Crozier; the office hymn, "Ye Choirs of New Jerusalem," by Dr. John McE. Ward; the anthem, "The Twilight Shadows Fall," by the late David D. Wood, and the recessional hymn, "Ten Thousand Times Ten Thousand," by Dr. Ward.

Other meritorious original compositions presented were a Magnificat in E Flat, by J. Christopher Marks; "Grand Choeur," Ralph Kinder; "Elegy," B Minor, Lewis A. Wadlow; "Sketch à la Minuet," Stanley T. Reiff; "Laudate Dominum," S. Wesley Sears; baritone solo, "For All the Saints," May Porter, sung by William F. Newberry; Grand Chorus, Frederick Maxson; "Siciliano," Henry S. Fry; "Meditation" (founded on ancient plain song), Irvin J. Morgan; Variations and Fugue (on the hymn tune, "Victor Funeris," by Dr. Wood), Rollo F. Maitland; offertory, "Blessed Be Thou, Lord God of Israel," H. Alexander Matthews; organ postlude, "Epilogue," Russell King Miller.

The service was conducted by Henry S. Fry, while the psalter and magnificat were played by S. Wesley Sears, the offertory anthem and hymns by the composers, and the organ postlude by Harry C. Banks, Jr.

A. L. T.

### STRUBE ENSEMBLE'S CONCERT

#### Providence String Orchestra's Third Season Worthily Concluded

PROVIDENCE, May 5.—The last of the third season of the Strube Ensemble, a string orchestra, composed of young players of this city, under the direction of Gustave Strube, of the Peabody Institute, Baltimore, took place in Churchill House Monday evening. The opening number, Gade's Octet in F Major, to which Mr. Strube added a bass part, was played with precision and unanimity. Schubert's "Deutsche Tanze" was also interpreted admirably. By special request Mr. Strube's own composition, the Petite Suite, "Mirages," which was given for the first time in Providence at the previous concert, was repeated. Its finely contrasted movements were even more enjoyable on a second hearing, each movement being a gem complete in itself.

The orchestra, which is steadily progressing under the leadership of Mr. Strube, is entirely self supporting. Both men and women are included in the membership.

The orchestra was assisted by the Einklang, a German singing society of male voices, under the direction of Gustav Saacke.

G. F. H.

#### Reed Miller Returns from Tour

Reed Miller, the tenor, who was one of the soloists on April 15 in the performance of "Elijah" by the Handel and Haydn Society in Boston, returned last week from a concert tour of the South, having met with noteworthy success in a number of cities. With Nevada Van der Veer, mezzo-contralto, he gave joint recitals in Selma, Ala.; Milledgeville, Ga., and Macon, Ga. These popular artists attended the opening of the opera season in Atlanta.



Alexander Saslavsky 1st Violin Hans Weissman Viola  
Nathaniel Finkelstein 2d Violin Jacques Renard 'Cello

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## WHY CALIFORNIA KILLED REGISTRATION BILL

### Opposition of Los Angeles Defeats Measure Favored in Other Parts of State

Bureau of Musical America,  
No. 1101 Pine Street,  
San Francisco, May 5, 1915.

THE overwhelming defeat in the State Legislature of the bill requiring registration of music teachers in California (Assembly Bill No. 543) seems to have been due partly to misunderstanding on the part of the law makers, the same body that went through the picturesque circus attempts to adopt "I Love You, California" as an official State song, and partly to the energetic opposition offered by southern California. The Music Teachers' Association of California was in favor of the proposed law and the Los Angeles Music Teachers' Association against it.

Los Angeles does not seem to be strongly in sympathy with the State Association of Music Teachers, and the last journal of the California body shows that the Los Angeles membership, though it formerly rivaled that of San Francisco, has dropped down to less than forty. There may be dissatisfaction in the south because by constitutional provision the control of the association must permanently remain in this part of the State. Whatever the reason, Los Angeles made a fight against the registration of the music teachers, and won. In a protest that was submitted to the Legislature, the executive board of the Los Angeles association, James Washington Pierce, secretary, and Vernon Spencer, president, made the following declarations:

1. That Bill No. 543 which is supposed to safeguard the public in the matter of music teaching is entirely inadequate to that end.
2. That no Bill that could possibly be devised or passed by you, could safeguard the public without being so stringently framed as to come into direct conflict with the Constitution of the United States, if we understand that Constitution rightly.
3. That the remedy for existing evils is not to be found at last in restriction or in prohibition, but in public education.
4. That Bill No. 543 or any Bill possible to frame toward its avowed end, would be discriminatory legislation and would contain the germs of musical death for our community.
5. That Bill No. 543, apparently innocent and good, while doubtless intended by its framers to serve purely innocent and good purposes, would if passed by the Legislature, serve as an entering wedge for the most deadly and degenerative influence in the artistic world,—that is, an examining board, with powers of judgment that could not be scientifically disproven, however venal or wrong they might be.
6. That the name of a teacher's teacher, the size or age of his diploma, the length of time spent in study, or any other stipulations whatsoever, being ever so explicitly stated, do not constitute proof of teaching ability in any degree whatsoever.
7. That the existing statutes governing fraud and obtaining money under false pretenses are entirely sufficient to the ends toward which this Bill, No. 543, professes to aim.
8. That the teaching of music is not a re-

stricted science as is mathematics, languages, historiography, jurisprudence, medicine; but is still entirely in the nebulous domain of practical and wholly empirical psychology.

9. That the restrictions upon initiative and original thought, that would inevitably result if Bill No. 543 became a law, would be logically certain to cause harm to the fast developing art of music teaching—harm that would far outweigh all the good that could be achieved by any conceivable legislation.

10. That the healthy development of any fine arts is primarily dependent upon perfect freedom of thought and the speedy propagation of new ideas, and that Bill No. 543 or any other Bill possible to devise, would eventually lead to blighting effect upon new theories and new ideas.

11. That Bill No. 543 or any similar Bill, might, by ways very imaginable to us, work to the benefit of the pocketbooks of its supporters, but in no way imaginable to us, can it work any benefit to the public sufficient to compensate the Legislature for the time spent in deliberation upon it.

12. That it would be well for the gentlemen who represent us in the Legislature to be suspicious of all efforts to secure legislation, looking to a duplication in music of the state of affairs which has long obtained among us, to the deep discredit of the professions of medicine and law.

It is not necessary to point out in a musical publication that the "existing statutes governing fraud," etc., as mentioned in paragraph 7, do not protect the public against fake teachers. The reason for this seems to be that the teaching of music is "still entirely in the nebulous domain of practical and wholly empirical psychology," as set forth in the eighth paragraph.

The State association presented a brief in favor of the bill. Some portions of the argument are here given:

1. That Bill 543, unanimously endorsed by the Convention held at San Diego, July, 1914, and by local branches of this Association as well as by prominent musicians, asking the State of California to require that every music teacher register as such under his own sworn statement of preparation for that profession, does so, as a means of public protection through publicity.
2. That the intention of Bill 543 is to gain recognition for the teaching of music as part of public education, and to take a census of the present status and condition of such profession throughout the State.
3. That in taking such a census, personal liberty, freedom of contract, freedom of individual initiative or original thought are in no wise interfered with by the requirements of Bill 543.
4. That Bill 543 in any of its clauses, does not set a standard of attainment before registration, neither endorses nor disqualifies any such registered teacher.
5. That Bill 543 is a reasonable requirement in that it only asks a teacher to state what any music school college (with a musical department) or any musical agency would ask of applicants desiring a position in such institutions, viz.: What preparation the teacher has made for his work?
6. That public protection in the engagement of a teacher is best served through such declaration of a teacher's preparation, and is of much importance to the public at large as to a school conducted by private enterprise.
7. That as no examination, discrimination or prohibition is advised or required, Bill 543 cannot be construed as working any intentional injury to anyone.

This statement was signed by all the officers of the State Association: Henry Bretherick, president, San Francisco; Charles Farwell Edson, general vice-president, Los Angeles; Roscoe Warren Lucy, treasurer, Oakland; Frank Carroll Giffen, secretary, San Francisco; Albert F. Conant, director, San Diego; Henry B. Pasmore, director, San Diego; Alexander T. Stewart, director, Oakland; Julius Rehn Weber, director, Berkeley.

There was no plan requiring examination of teachers and politics was not in any way involved. THOMAS NUNAN.

### "CRUSADERS" IN SPOKANE

Cantata Excellently Sung—Orchestra Closes Season

SPOKANE, WASH., April 28.—A large audience recently heard the cantata, "The Crusaders," by Niels Gade, excellently done at the First Methodist Church by a choir of fifty voices, under the direction of George Abeel Stout. He was assisted at the organ by Mrs. Ruby Redmon Stout, and at the piano by Alice Hurn. Mrs. C. C. McEachran delighted the audience by the beauty of her soprano in the part of the *Siren*; Mrs. A. C. Perrin's contralto showed to advantage as the *Enchantress*, while Tesse Buchholz sang the lines of the *Ardent Knight* with temperament and fire. C. Rollin Smith was acceptable as *Peter the Hermit*.

The Philharmonic concerts came to a successful close on April 25 at the Auditorium. The audience was enthusiastic in its appreciation of the program, expressing its approval by frequent applause. The chief items of interest were the "Scenes Pittoresques" of Massenet,

which went brilliantly; the Overture from Weber's "Frieschütz" and Elgar's "Pomp and Circumstance." The conductor, Leonardo Brill, once a member of the Damrosch Orchestra, is doing valuable work in bringing together the musicians and with the assistance of the music lovers of the city enabling the public to hear good orchestral concerts. M. S.

### LOUISVILLE RESIDENTS HEARD

Concert of Russian Music and Program for Daughters of Confederacy

LOUISVILLE, Ky., May 4.—Because of repeated demands the concert of Russian sacramental music, given in December by the choir of Calvary Episcopal Church, under the direction of Frederick A. Cowles, was repeated at the Woman's Club Auditorium on Tuesday evening of last week. The audience was almost of capacity size, and was most liberal in its applause, so much so in fact that a great part of the concert was repeated, in the form of encores, to satisfy the demands of the audience. Ilva Ropke was the contralto soloist.

A concert arranged by Mrs. Katherine Whipple Dobbs and given at the Auditorium of the Henry Watterson Hotel, on Wednesday evening of last week, was a largely attended affair and served to bring to the front a number of soloists new to Louisville audiences. It was given for the Albert Sydney Johnson Chapter of the Daughters of the Confederacy. Aside from Mrs. Dobbs, who recited "The Street Fiddler" to musical accompaniment, the performers were Mrs. Josephine Lewis Scavo, soprano; Mrs. Frazier Talcott and Alma Brooks, contraltos; J. A. Hehemann, tenor; Norman Simon, baritone; H. E. Jones, basso, and Marie Fossee, pianist. H. P.

### ORATORIO IN KANSAS CITY

Grasch Chorus Ends Its Season with Elgar and Rossini

KANSAS CITY, Mo., May 8.—The Kansas City Oratorio and Choral Society gave its second concert of the season on Saturday evening. Elgar's "Light of Life" and Rossini's "Stabat Mater" were sung. Mr. Grasch is to be commended upon the excellent singing of the chorus. The solo parts were sung by John Nichols, tenor; Leonora Allen, soprano; Esther Darnell, contralto, and Herman Springer, baritone.

The Kansas City Musical Club closed a most successful season with its annual luncheon on Monday. The officers for the ensuing year are: President, Mrs. S. S. Gundlach; first vice-president, Mrs. Cora Lyman; second vice-president, Mrs. W. R. Hogsett; secretary, Mrs. O. S. Gilliland; treasurer, Birdie Green. M. R. M.

Decreus and W. F. Chauncey Write to R. E. Johnston from Firing Line

R. E. Johnston, the New York manager, has received letters written from the firing line in Europe by persons well known in American musical circles.

One letter to Mr. Johnston is from Camille Decreus, pianist and accompanist on the last two Ysaye tours in America

and who is now serving in the French army and stationed at Fontainebleau, France. It runs, in part: "With my affectionate remembrances, dear Mr. Johnston, how are you? I suppose Mr. Tourret told you I was very well; it is the truth; till now I have had good luck. Shall I always? When shall I go to New York? Perhaps now, perhaps only in the Autumn."

The other missive is from William Fenton Chauncey, personal representative of Mary Garden, who is now serving as a lieutenant with the English army in France. Mr. Chauncey's letter is dated Avec L'Armée de l'Est, Dans les Vosges, April 7. It is as follows: "How are you? Sorry I couldn't write you at length, but I was called rather quickly. Am now a regular lieutenant in the British Army attached to L'Armée Française. We are right in the firing line and doing such good work. Can't tell you just where I am as it is forbidden, but this address will reach me. It's our base."

Eddy Brown Engaged by Charlton for American Tour

An important feature of Loudon Charlton's announcements for next season is the addition to his list of concert artists of Eddy Brown, the American violinist, who has been creating a genuine sensation in Europe during the last two or three seasons. Brown is a pupil of Hubay and Auer. He has had many successes in England and on the Continent. In Berlin he has played repeatedly with the Berlin Philharmonic, and has won a large following. His orchestral appearances, under the bâton of Max Fiedler, have brought him special distinction. Even the outbreak of the European war did not halt his activities, for he has continued to be heard in concert and recital throughout Germany, Prussia, Austria, Bohemia and Switzerland. His visit to America will be made early in the Winter and one of his first engagements will be an appearance at the Metropolitan Opera House.

Barrère Ensemble in Four San Francisco Concerts

SAN FRANCISCO, April 28.—The first Barrère Ensemble concert in San Francisco was given last Sunday afternoon before an audience that filled the Columbia Theater. Nearly all the professional musicians of prominence in the bay cities were present, and the unique program aroused much enthusiasm. On Tuesday evening the Ensemble appeared before the Berkeley Musical Association, playing to an audience of about 2,500 persons. Two concerts are still to be given here, on Friday and Sunday afternoons, and with this engagement Manager Will Greenbaum will close his season. T. N.

Choral Evening for York, Pa.

YORK, PA., May 8.—York music lovers packed the auditorium of the Heidelberg Reformed Church last Friday evening to hear the Heidelberg Choral Society present "The Call of Summer," a cantata by Arthur Pearson. The soloists of the evening were Ruby Albright, soprano; Gertrude Free, alto; Murray E. Ness, tenor, and John B. Laucks, basso. The choral society is composed of 100 members, and is conducted by M. B. Gibson. G. A. Q.

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## TO MANAGE LEADING ST. LOUIS CONCERTS

Newly Established Company Has  
Already Engaged Numerous  
Prominent Artists

ST. LOUIS, May 8.—By far the most important musical announcement that has been made here in some time came this week when full details of the formation of the St. Louis Concert Company were made public. This company, recently incorporated under the laws of Missouri, will conduct local concerts and manage artists. Its aim is practically a continuation of the work which has been done for several years by Hattie Gooding. Max Koenigsberg will be president and Miss Gooding the managing director.

Already the company has secured contracts for appearances here next season of some of the most famous artists now appearing before the public. To date the list includes Frieda Hempel, Mme. Schumann-Heink, Louise Homer, Edmond Clément, Mischa Elman and Moriz Rosenthal. It is planned to have at least one big recital or concert each month, beginning with October, 1915. Smaller affairs, including chamber concerts, lectures and costume recitals, similar to the ones which Miss Gooding has managed for the last two years, will also be arranged.

The Chaminade Club presented its final concert of the season at Webster Groves Wednesday night. An emphatic success was achieved by these eighty women, under the leadership of Homer Moore. As soloists there were Mme. Sybil Sammis-McDermid, soprano, and Enrico Tremonti, harpist. The latter has appeared here a number of times and is a distinct favorite. Mme. Sammis-McDermid's numbers were all exceedingly well sung. H. W. C.

### ELMIRA SYMPHONY CONCERT

Local Orchestra Plays Smoothly in Annual Spring Performance

ELMIRA, N. Y., April 30.—The Elmira Symphony Orchestra, which is directed by Frederick H. Cheeswright, gave its annual Spring concert on Sunday of last week in the German Evangelical Church. Leo Schulz, the 'cellist, was soloist.

Under Mr. Cheeswright, the orchestra plays with smoothness, finish and power in the climaxes.

Mr. Schulz was in splendid form and made a deep impression. His encore, "Träumerei," gave unalloyed pleasure. His printed numbers were Bruch's "Kol Nidrei" and "At the Mountain," by Davidoff.

The orchestra played Mozart's "Jupiter" Symphony, Herbert's Canzonetta, for strings alone, and a Boieldieu overture.

### A Pleasure to Read the Paper

To the Editor of MUSICAL AMERICA:

In renewing my subscription allow me to say that it is a pleasure to read your paper. It always contains bright and interesting news.

Truly yours,  
THOMAS C. MARTINDALE.

Philadelphia, Pa., May 6, 1915.

## MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 28

*The cordial reception  
accorded me by the American  
public has been a source of  
gratification to me.*

*Melanie Kurt*

*New York, 10/3. 1915.*

Melanie Kurt, the eminent German soprano who has just completed her first season as a member of the Metropolitan Opera Company, during which she has established herself in high favor with American music lovers.



Photo by Albin

## Kate S. Chittenden's Notable Career as Musical Educator

THERE is no more conspicuous figure in the pedagogical music world of the American metropolis than Kate S. Chittenden, and there are but few who have exerted so widely sweeping a musical influence throughout the country generally.

Miss Chittenden can boast an enviable record of experience and results in her work. It is thirty-eight years since she came to New York as a very young girl to teach, and since that time she has become more and more one of the essential elements in the general structure of the city's music life. During this long career more than 3,000 pupils have

studied with her. For many years she was one of the live wires of the Metropolitan College of Music, until finally she took it over as her own venture to continue its traditions under the new name of the American Institute of Applied Music. As the dean of the faculty and the general motive force she has steadily expanded this institution's field of activities and has been able to reap most gratifying results. Just a little over a year ago the board of directors and members of the faculty tendered her a banquet and presented her with a loving cup in celebration of her completing forty years of teaching.

At the annual convention of the New York State Music Teachers' Association to be held in New York next month Miss Chittenden is to conduct all three morning sessions of the pedagogical piano-forte work. It is worthy of note, moreover, that she was the first woman member appointed to the executive board of the National Teachers' Association. For sixteen and a half years she has been head of the pianoforte department of Vassar College, and as a further indication of the active life she leads it is an interesting fact that for the past twenty-three years she, in association with C. J. Bushnell, has been giving from ten to twenty-five lectures a year in the New York Board of Education's course of free lectures, for which series she was the first woman chosen to lecture and the first to give lectures on music.

A woman of extraordinary mental vitality and resources, she is a constant source of inspiration not only to her students but to her fellow teachers as well. She has frequently said that her aim is not to teach music students but to teach people, and the record of her career has demonstrated that no one who has ever come in contact with her has failed to carry away the impress of her helpfully buoyant, sympathetic, many-sided personality.

To an exceptional degree she is open-

minded to all the new developments in the music world, and it is to her capacity for comprehending quickly new points of view and discriminating shrewdly between what is worth while and what is of little or no value in the evolution of pedagogical work that her success is in great measure due. She has herself devised a comprehensive system for teaching children that has produced eloquent results.

From time to time at the American Institute of Applied Music, when she has surrounded herself with a band of associates of the highest musical ideals, Miss Chittenden makes it a point to have one or other of the great concert artists to hold special classes in interpretation. Teresa Carreno and Harold Bauer have done this repeatedly and both have commented enthusiastically on the high standard of the work done and the sincerity of purpose that pervades the atmosphere of the school.

### LUYSTER CHORUS DOES WELL

Metropolitan Life Glee Club's Seventh Season Comes to an End

The seventh season of the Metropolitan Life Glee Club, composed of employees of the Metropolitan Life Insurance Company of New York, was brought to a conclusion in its second concert on Tuesday evening of last week in the Assembly Hall of the Metropolitan Life building. A large audience assembled to hear the results of the work done by the club under the direction of Wilbur A. Luyster, and the expressions of approval throughout the evening were many and enthusiastic.

There are about fifty singing members in the club and they have been trained to a point of efficiency that makes their performance of glees and more serious compositions distinctly pleasureable. Among the numbers heard of Tuesday were Eaton Fanning's "Songs of the Vikings," C. Mortimer Wiske's "A Father's Lullaby," Dudley Buck's arrangement of "Robin Adair," Oley Speaks's "On the Road to Mandalay," Arthur Bergh's "The Boog-a-boo," De Koven's "Dainty Dorothea" and a "Martial Hymn," by A. Carlos Gomes.



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New York, May 15, 1915

## METROPOLITAN OPERA ANNOUNCEMENT

After a successfully met season of unprecedented difficulties at the Metropolitan Opera House in New York, General Manager Gatti-Casazza has given out his customary statement of plans for the forthcoming season. No phase of musical life is so directly affected by the war as the giving of grand opera, and in view of the confusion of the operatic world at the beginning of the season just ended the feat of collecting its scattered forces and bringing the year to a brilliant conclusion is no less than a triumph.

The beginning of next season will not present a similar difficulty, fortunately, as the operatic hosts will presumably not place themselves in the difficult situations in which the war found them last Fall. An attractive season is promised for next year, with a sufficient element of novelty to whet the interest of opera lovers.

The changes in the personnel of the company are not striking, and most of the favorites will be heard again, the single important exception being Emmy Destinn, who will devote herself to the concert stage. Among the newly engaged singers interest centers chiefly in

Maria Barrientos, a Spanish coloratura soprano whom New York was disappointed in hearing earlier through the failure of Oscar Hammerstein to consummate his plans. It is gratifying to note the proportion of American singers who have been engaged.

Signor Toscanini will dispense his magic as usual, but the genial Alfred Hertz will be missed from his place at the head of the German cohorts. It argues well for his successor, Arthur Bodansky, that he has been a pupil and associate of the late Gustav Mahler. Signor Polacco's re-engagement will be regarded with satisfaction.

A Spanish opera, sung in Spanish, and presenting this ideally vocal language on the Metropolitan stage for the first time, is a novelty of most engaging aspect. The belated production of Borodine's "Prince Igor" will undoubtedly bring forward a work of rich tonal color. The French repertoire, as usual, is conspicuous by its weakness, and offers little by way of genuine representation of the most progressive musical nation of the world to-day.

The closing four weeks of the season, given to the Imperial Russian Ballet, and presenting interesting novelties, should prove a brilliant feature, and will initiate America further into mysteries and beauties of this musical-dramatic form, of which it still knows far too little. Altogether, New York has a bright prospect for opera next year.

## THE RACE OF SISTER ARTS

Herbert E. Martini, an artist, recently wrote a thoughtful and interesting letter to the New York Times, giving his impressions upon visiting, after fifteen years, a pupil's exhibit by a well-known art school which he had formerly attended. There he saw the same academic drawings and paintings of his earlier day, the identical lifeless and machine-made products, with no slightest indication of any realization of the new color values and relations which artists have discovered and made known to the world in the meantime. He makes remarks also about art journals which do no more to let people know that things of new interest are happening in the modern world of art.

The matter has its musical parallels, rather to the advantage of music. No doubt the harmony exercises of the musical academies present to-day an almost identical aspect to those of an earlier time. But in the sphere of original work in composition it is almost certain that a distinct advance would be noticeable. The musical youth of to-day has not escaped the harmonic development of the time; he inherits a different ear from his recent predecessors. All the rules of the academies will scarcely prevent him from reflecting something of the greater harmonic freedom of the time, and even his teachers are likely to give it a certain conservative sanction.

With musical journalism the contrast will be more striking. No one can read the musical journals of the day without being made fully aware of the revolutionary conditions which attend the contemporary musical development. Painting is making great strides in America, but on the whole music shows the more lively progress.

## ROCHESTER'S UNIQUE DEMONSTRATION

The great Rochester "Singfest" by the Rochester Community Chorus, held on April 23 and 24, and reported in last week's MUSICAL AMERICA, presented unique features in democratic musical progress and in musical achievement which should not pass unnoticed.

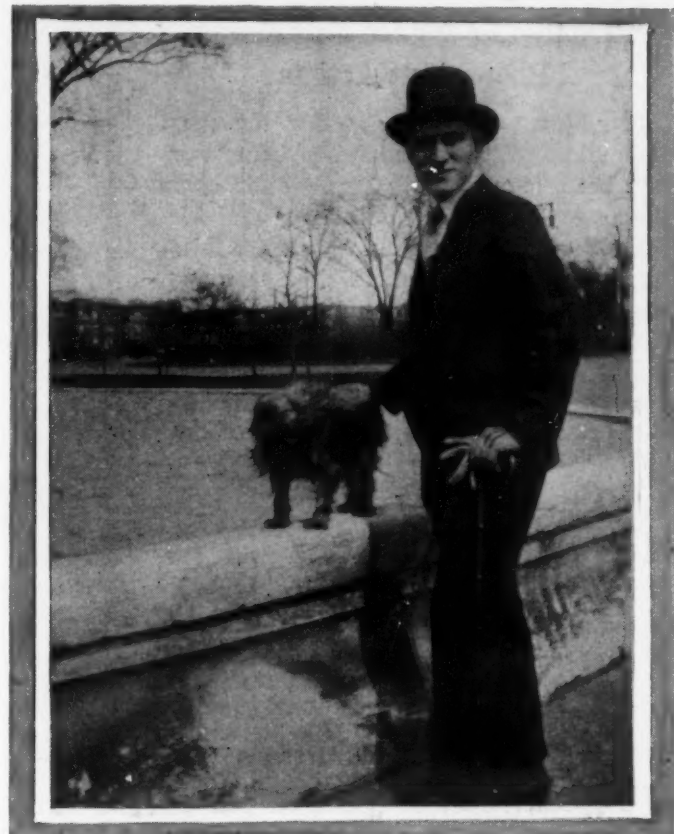
Of particular importance and significance is the fact that the chorus of one thousand voices, representing Rochester and adjacent communities, represented no selection of voices whatsoever, but was composed wholly of persons in whom no qualifications were required and who underwent no voice trials, but who simply responded to the universal invitation to join together and sing. And yet it would be difficult to imagine a more rich and solid tone quality than was produced by them.

Very few of the singers had any knowledge of sight reading, and moreover, no measures were taken to teach it to them. Conductor Barnhart found it easily possible to lead them by ear and musical intuition into a knowledge of the parts, even in the more difficult passages of Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater." To do this, however, he had to give very generously and vigorously of himself to them in rehearsals.

Also the different "community choruses" constituting the big festival chorus had never met together before the public performances, a fact speaking very strongly for discipline and precision in great bodies of singers who had been organized for less than a year.

These matters are highly encouraging for the possibilities of community musical endeavor and enterprise, and demonstrate the remarkable quality of latent musical ability and intuition in any mass of the American people.

## PERSONALITIES



Harold Henry in Chicago

Harold Henry, the pianist, recently suggested to various rural school committees a series of concerts to be held in the "little red school houses" of the prairie country. It is the belief of this virtuoso that many excellent artists could be secured for small fees to give concerts during the Winter season. When work on the farm is slack the boys and girls of the agriculturists have little to do o' nights, and the low-priced concert would fill a long-felt want.

**De Gogorza**—Mr. and Mrs. Emilio de Gogorza (Emma Eames) are in San Francisco and will probably remain there during a large part of the Summer.

**Claassen**—Arthur Claassen, in a letter to Carl Hahn, the New York 'cellist-composer, writes that he intends to reside permanently in San Antonio, Tex., as he likes the city, its people and his work there.

**Hertz**—Mr. and Mrs. Alfred Hertz have decided to take a bungalow in Los Angeles for the Summer. Mrs. Hertz, as Lily Dorn, lived in Los Angeles for two seasons and was heard in a number of recitals there.

**White**—Roderick White, violinist, who will appear next season under the management of Charles L. Wagner, New York, has completed his Eastern playing for this season and will spend the Summer in California, at Santa Barbara. While on the Coast he will be heard in several recitals and concerts.

**Martin**—The fate of the *Lusitania* passengers did not deter Riccardo Martin, the tenor, from sailing for Europe last Saturday on the Fabre liner *Patria* for Italy. Contrary to the advice of friends, he refused to cancel his passage, believing there is no danger from German submarines in the quarter of the globe the *Patria* is headed for.

**Dilling**—Mildred Dilling, the harpist, played the "Légende" of H. Renie, her former teacher, for the first time in America at one of her recent recitals. This is a rather unique composition for the harp, full of orchestral effects. It is based upon Leconte de Lisle's poem, "Les Elfes." The poem was recited at the same time by M. Zilleman, of Paris.

**Bauer**—Harold Bauer will open the season of 1915-16 on October 15 in Pittsburgh with the Pittsburgh Art Society, and from that time on will make constant appearances in recital and concert. Various joint appearances with Pablo Casals are scheduled for the pianist, and beyond a doubt there will be a number of two-piano recitals with Ossip Gabrilowitsch. Mr. Bauer is already engaged for appearances with the leading orchestras. His first New York recital is scheduled for November 6.

**McCormack**—John McCormack, the tenor, has decided to join the large number of foreign artists who will spend the Summer in America. He has rented the house and grounds at Tokeneke Park on the Sound, a short distance from Stamford, Conn., where he proposes to stay until the latter part of October. Mr. McCormack has concluded negotiations for the purchase of an historic place near the Vale of Avoca, in Ireland. He has closed his home in Hempstead Heath, London, until after the war. In 1916 Mr. McCormack expects to make a tour covering Buenos Ayres and other South American points, Australia, New Zealand, China, Japan and other parts of the Orient.

**Méro**—A distinction of Yolanda Méro's is that her entire pianistic training was received from a woman, Mme. Augusta Rennebaum, of Buda-Pest, a favorite pupil of Liszt. A woman pianist trained by a woman, whose playing is almost invariably commended for its masculine qualities, is the anomaly presented by this artist. In this connection "Votes for Women" advocates may be interested in the following from the Chicago *Evening Journal*: "Mme. Yolanda Méro's name, so far as personal qualifications are concerned, should lead all the rest on the rolls of the suffragettes, for she comes nearer to accomplishing a man's job in a man's way than any other pianist of her sex now before the public."



# POINT and COUNTERPOINT

THAT "a musical time was had by all" is the conclusion of Don Marquis, the New York *Evening Sun's* columnist, after a perusal of the *Atlanta Constitution's* accounts of the Metropolitan opera season in that city. The latter journal says of Alda:

The area in the third act she made memorable in its tonal purity.

This "area in the third act" is not to be confused with the Auditorium proper, remarks Mr. Marquis.

When Bori sang the birds at Druid Hills Park "stopped their hopping from branch to branch... they thought it was the note of the nightingale..."

Doubtless, it is Arthur Brisbane who, chagrined by the fact that his fountain pen does not flow with a smooth *legato*, writes an editorial in the New York *Evening Journal* headed: "What Is the Matter with Fountain Pens? Does nobody make a good one or are the pens, like opera singers, 'temperamental.'" This latter fling he reinforces with:

Are fountain pens like Calvé and Miss Farrar? Those ladies, it is said, will not sing true if they dislike the expression of the bass drum.

This is unjust to prima donnas. It is not the expression of the bass drummer that frets them, but the audience's expression of approval for rival singers.

A reproduction of a "noble" operatic aria is given by Puck, the "Noble Thoughts It Inspires in the Women's Heads" being as follows:

"I wonder if that one in pink in the third box is Mrs. Stuyvesant Fish, and if that's Harry Lehr with her, and if it's really true that he wears an onyx bracelet, and that he invented the lulu-fado that Mrs. Castle dances so divinely in that lovely gray chiffon frock designed by Lucille, and if that woman in white in the middle box is Mrs. Astor, and if that's Vincent sitting back of her."

The noble thoughts it inspires in the men's heads are represented by a diagram of the opera house exits.

"Your daughter's very fond of music, isn't she?"

"Yes, indeed. It's no trouble for her to practice on the piano when I need some one to help me with the dishes."—*Detroit Free Press.*

Two items from the *Musician's Club Monthly*:

Brahms, after listening to the playing of one of his own quartets, indulged in a little back-patting with the first violinist, who asked, "And how did you like our tempo?"

"Fine!" returned Brahms, "yours especially."

A director who was trying his best to get a more modern gait worked into his men, lost his temper one night and yelled

across to the worst offender, "Look here, Herr Oboist, why don't you follow my beat?"

The oboist yelled back, "You pedder loo' gout or I vill!"

The same paper records two orders that were handed to a music clerk: "Rossini's 'Curious Animals' and 'Souls of the Ghetto,' by Bach—in plain English, the 'Cujus Animam' and 'Sol-fegietto.'"

## Spring Practice



—Courtesy of "Judge"

"I see by your paper," writes Franco, "that a popular tenor sang the second act of 'Cavalleria.' Now, I've been studying 'Cavalleria' and thought that I had learned it all, but if there's a second act, won't you let me know where I can get a copy of it?"

You have us there, Franco, but you may be interested to know that the Nashville *Banner* tells of a young Tennessee girl in a performance of the Mascagni work who "took the part of Cavalleria."

A society woman, who had just instituted divorce proceedings, was discussing her case with a friend.

"I don't think I know this lawyer who is going to represent you," observed the visitor, running over the name in her mind.

"Oh, you must know him," returned the hostess, with animation. "Don't you remember the good-looking fellow who sang 'O Perfect Love' at my wedding?"

A music publisher the other day received from a young up-state girl a touching little ballad of her own composition, entitled "I Wonder if He'll Miss Me?"

He returned the effort to the sender with the following note:

"Dear Madam—If he does he ought never to be trusted with firearms again."

The young English organist had left his console and pedals to fight for his

country. As his company departed for the front the lad's old mother dried her tears and when the train pulled out of the station she called out to him:

"Look out for yourself, my boy, and be sure to keep up your practicing!"

## SOUTH ORANGE CHORUS HEARD

Marguerite Dunlap and Mr. Kingman Ably Aid Andrews Singers

NEWARK, N. J., May 1.—The second concert of the South Orange Choral Club took place in the auditorium of South Orange High School on Wednesday evening. The conductor was Frederick Sturges Andrews and the soloists were Marguerite Dunlap, contralto, and Russell Kingman, 'cellist. The accompanist for the club and for Miss Dunlap was Charlotte Ditchett, and Russell S. Gilbert played for Mr. Kingman. The chorus demonstrated its improvement over last season in numbers by Eaton Fanning, H. Clough Leighter, F. Field Bullard, George Henschel, H. Alexander Matthews, and A. Grechaninoff. There were also Brahms's "Sunday," and Nevins's setting of verses from "Love's Labour's Lost" and the Hans Richter arrangement of Strauss's "Greeting to Spring." Mr. Kingman played effectively the Schumann concerto for 'cello, an obbligate for Miss Dunlap (Massenet's "Elégie"), and the Leo Schulz arrangement of the "Dance of the Blessed Spirits" from Gluck's "Orfeo." He also displayed his artistry in a charming Haydn "Serenade." In response to the enthusiastic applause he added Schubert's "Slumber Song."

Miss Dunlap was extremely successful in her singing of Kursteiner's "Invocation to Eros"; Hallett Gilbert's "An Evening Song," and MacFayden's "The Forest Oaks," as well as in numbers by R. Huntington Woodman, R. Coningsby Clark and Harriet Ware. S. W.

## WASHINGTON CHORAL EVENT

Rubinstein Sing Works Dedicated to Club—Lucy Gates's Success

WASHINGTON, D. C., April 30.—The Rubinstein Club, under the baton of Mrs. A. M. Blair, offered a most delightful program as its closing concert of the season. The assisting soloist was Lucy Gates, whose flexible and beautiful soprano was shown to advantage in the "Bell Song" aria from "Lakmé," Debussy's, as well as in "Spring," Henschel; "In the Woods," MacDowell, and "Echo Song."

The most significant of the club's offerings were "The Club's Greeting," dedicated to the organization by Charles Gilbert Spross, and "Indian Summer," by Harry Patterson Hopkins, dedicated to Mrs. Blair and the club. In this number Mr. Patterson presided at the piano and was compelled to make an acknowledgement to the audience. In the "Aria and Hymn to the Sun," Mozart, Miss Gates sustained the solo parts, and in "Stars of the Summer Night" the club was accompanied by a sextet of violins. Julia Huggins made an excellent accompanist.

In selecting the program for the final concert of the season of the Motet Choral Society Otto Torney Simon, its director, found an artistic and harmonious combination. It comprised the motet and chorale, "Sleepers, Awake," Bach, with the horn accompaniment by Adolph Seidler; five choruses from "Israel in Egypt," Handel; folksongs, and the chorale and finale of "Die Meistersinger." The attacks were direct, the shading artistic and the ensemble smooth at all times. W. H.

Marjorie Frangcon-Davies, a daughter of Frangcon-Davies, the noted Welsh baritone, has been singing in London.

## DETROIT TRIUMPH FOR DE TREVILLE

Soprano Gives Her Delightful Recital for French Society of City

DETROIT, May 7.—Yvonne de Tréville, singing under the auspices of the Alliance Française de Detroit, on Tuesday evening, May 4, won a personal triumph. The form of entertainment introduced by de Tréville was that of the costume recital; with stage set to show an embowered garden this gracious artist sang the songs characteristic of three centuries, impersonating, first, Mlle. de Maupin, next Jenny Lind, and lastly herself.

In her first impersonation the soprano confined herself to the songs of the period of Louis the Fourteenth, sung with fine artistic finish. Three Scandinavian folksongs, the "Thema e Variazioni," by Proch, and the Mad Scene from "Camp of Silesia," by Meyerbeer, were offered as Jenny Lind. They served also to show the technique so wonderfully developed as well as the dramatic perceptions of the singer and earned her unstinted praise. As characteristic of the music of the twentieth century de Tréville sang songs by Cadman, Henry K. Hadley and Dell Acqua, composed for and dedicated to herself, one number arranged for her by the Queen of Roumania, Carmen Sylva and a Strauss aria from "Ariadne auf Naxos."

The enthusiastic audience was charmed by her delightful personality, her grace and beauty, and her wonderfully flexible voice. In her accompanist, Florence McMillan, de Tréville has found an artist of exceptional merit.

The twelve original boxes of Arcadia had to be increased to fifty, to meet the demand of the many subscribers and the high prices asked for the single seats did not limit the large sale. E. C. B.

## RECEPTION FOR MISS TEYTE

Messrs. Rennay and Lowrey Entertain for Popular Soprano

Leon Rennay and Edward W. Lowrey gave an informal tea last Friday afternoon at Mr. Rennay's studio in honor of Maggie Teyte. Among those present were Anne McNab, the Los Angeles soprano, who has been studying with Mr. Rennay during the past season, Caroline Geiberson, Emma Roberts, Fanny Mera, Joseph Riter, Edgar Scofield, John Heath, Wintter Watts.

Miss Teyte sang several English songs to her own accompaniment and Mr. Scofield and Mr. Rennay added their share in groups of German and French songs. Mr. Scofield has just been engaged as bass soloist at St. Bartholomew's Church.

## Lucy Gates

was soloist with the Rubinstein Club of Washington, D. C., on Wednesday evening, April 28th. The following day the President of this famous organization wrote to Miss Gates's manager as follows:

THE MARLBOROUGH,  
April 29, 1915.

My Dear Mr. David:

My troubles are over and Miss Gates covered herself with a veritable crown of glory, her work was faultless and I have never known a Washington audience so really, wildly enthusiastic. "She came, she sang, she conquered!" Thank you for insisting on her appearing with the Rubinstein Club. If I am in this country next Winter, Miss Gates will have a second and likely third appearance with us.

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## CONCERT BY FORTNIGHTLY CLUB OF PHILADELPHIA

Anita Rio, Soprano, and Hans Kindler, 'Cellist, Soloists—An Evening of Excellent Singing

PHILADELPHIA, May 3.—An audience which filled the Academy of Music on Saturday evening heard the second private concert of the season by the Fortnightly Club, which had the assistance as soloists of Anita Rio, soprano, and Hans Kindler, violoncellist, with Clarence K. Bawden as accompanist. The active membership in this popular male chorus, which has just finished its twenty-second season, is restricted to a number which ensures a good balance of tone. The voices have plainly been chosen with the greatest care, and a wholehearted response to the judicious direction of Henry Gordon Thunder is invariably forthcoming. The admirable ability of the club, particularly in the producing of *pianissimo* tones, was perhaps best displayed in Sullivan's "The Long Day Closes," while variety of tonal expression and conspicuous merits of attack, precision and dramatic feeling were shown in "Briar Rose," Dubois; "Song of the Drum," Buck; "Cham-pagne Song," Heinze, and Roger's humorous "But—They Didn't," which was among those repeated.

The singing of Mme. Rio delighted the audience, which received her as an old favorite, although this was her first appearance in Philadelphia since her several years' absence abroad. Mme. Rio has acquired more of the theatrical manner, probably due to her operatic experience, but her vocalism has more of authority than formerly, and her voice retains its purity and sweetness. She was heard on Saturday evening in an Italian folk song, by Tosti, which was repeated in response to the applause; the dainty but almost too frequently heard "Will o' the Wisp" of Spross, and the old English ballad, "Have You Seen But a Whyte Lillie Grow?" The obligato parts to several numbers by the chorus were also charmingly sung.

Mr. Kindler's mastery of his instrument again won cordial recognition, this young 'cellist, a recent acquisition of the Philadelphia Orchestra having become

an established local favorite by means of exquisite beauty of tone and artistic expression. In von Weinzierl's "Bird Song," by the chorus, the incidental tenor solo was expressively sung by Henri Merriken. A. L. T.

## GILBERT'S SEASON NEAR END

Noteworthy Record Made by Distinguished Organist and Accompanist



Harry Gilbert, Accompanist-Composer and Organist, Central Presbyterian Church, New York

Harry Gilbert, the New York accompanist-composer, will close his active musical season, with the exception of one or two engagements, with the end of May. His most recent appearances have been with Evan Williams, at Proctor, Vt.; Biltmore musicale, with William Wade Hinshaw; recital at the Biltmore, with Caryl Bense, and a recital at the Plaza with Arthur Hartman.

Mr. Gilbert has had more than forty appearances this season, starting with a recital with Maud Powell and ten recitals in the middle West with David Bispham. He has been re-engaged as organist and choirmaster of the Central Presbyterian Church. About \$5,000 will be spent in the addition this Summer of seven stops to the organ of this church. Much attention has been attracted to the musical services under Mr. Gilbert's direction. At the last Easter service he introduced an orchestra and twenty-four extra singers and the orchestral parts to certain of the works performed were scored by him.

## Hutcheson's Chautauqua Assistants

Every Spring, Ernest Hutcheson receives numerous requests from pianists for positions on Mr. Hutcheson's teaching staff at Chautauqua, N. Y., during the Summer. In order to save the applicants unnecessary trouble, Mr. Hutcheson's secretary announces that as Mr. Hutcheson's assistants have to prepare students for him, it is for obvious reasons impossible that the positions should be filled by any but Mr. Hutcheson's own pupils.

## CLUB GIVES CONCERT TO AID PROTEGE IN CAREER

Thursday Musical's Benefit as Parting to Holder of Its Scholarship for Last Six Years

Further progress in the altruistic work being carried on by the Thursday Musical Club of New York was made in the scholarship concert on May 6 at the residence of Mrs. John R. MacArthur. An interesting figure in the proceedings was young Sascha Jacobsen, who has held the club's scholarship for six years and has been a pupil of Franz Kneisel at the Institute of Musical Art. This is his last year as a holder of the scholarship, and the proceeds of this concert are to be used to start him out on his career. Another participant in the concert was Herman Eisenberg, a young 'cello pupil of Willem Willeke, who is to be the new protégé of the club.

A novel feature was the appearance of Mr. Jacobsen both in the flesh and through the medium of the talking machine. After he had played with brilliancy the Bach Chaconne and an added Canzonetta of Ambroise, his Victor record of a Handel Minuet arranged by Burmeister was played, much to the delight of the young violinist's sponsors. Mr. Eisenberg played a Saint-Saëns Concerto with fine tone and good technical grasp, his accompanist being Marion Kahn.

Mrs. MacArthur revealed her pianistic gifts with the Kneisels in the Schumann Quintet, Op. 44, which was admirably played, and another splendid pianist, who appeared with Franz Kneisel's players in the Strauss Quartet, was Mrs. William Mason Bennett, wife of Congressman Bennett. The sterling artistry of both pianists and the quartet met with warm enthusiasm. Erickson Bushnell won much favor for his excellent

baritone and interpretative skill in a group of songs.

Prominent artists in the assemblage included Herbert Fryer, Thuel Burnham and André Tournet.

## WHITE-SOWERBY RECITAL

Young Musicians Reveal Gifts in Their Native Grand Rapids

GRAND RAPIDS, MICH., May 8.—Roderick White, violinist, and Leo Sowerby, composer-pianist, were paid a special compliment by the St. Cecilia Society, which presented these two young men in recital Thursday evening. They received an ovation, both on account of their artistry and from pride in the achievements of these Grand Rapids musicians.

Mr. White since last heard here has broadened and developed a tone of much beauty, and at the same time he has arrived at a clearer consciousness of the poetic side of his art.

Mr. White and Mr. Sowerby gave a dignified interpretation of Brahms Sonata, for violin and piano, in A Major, op. 100, and their presentation of César Franck's Sonata in A Major for violin and piano was heard with keen interest. Mr. Sowerby's three waltzes, "My Lady Dances," by Eric De La Marter, were wonderfully played.

E. H.

## Wins Chicago Club's Tuition Prize

CHICAGO, May 3.—Josephine Rogers, a Chicago pianist, eighteen years of age, won the Lake View Musical Club's \$100 tuition prize contest on May 1. Miss Rogers has received her entire pianistic training in Chicago, having studied for the last three years with Jeannette Durno.

Fielding Roselle, the contralto, formerly of New York, recently gave a concert with her pupils in London in aid of the war relief funds.

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## TWIN TOWNS OF 3,000 PERSONS HAVE THEIR OWN SYMPHONY



Perkiomen Symphony Orchestra, David E. Kroll, Conductor; Ashley Ropps, Bass-Baritone, the Soloist, and Florence S. Shelly, Pianist

REPOSING quietly, well up in the picturesque Perkiomen Valley of Pennsylvania, midway between Philadelphia and Allentown are the pretty little twin towns of Pennsburg and East Greenville, with a combined population of 3,000 enterprising persons, which boast one of the best amateur orchestras in the country. That a symphonic organization of sixty active members,

giving two or three public concerts each season, with well known assisting artists can exist in so small a community is indeed a remarkable fact, which can only be due to the strong leadership of one who makes large personal sacrifices and is a true disciple of "art for art's sake."

The dominating figure that has brought the Perkiomen Symphony Or-

chestra to its present degree of efficiency is the conductor and founder, David E. Kroll, head of the violin department of Perkiomen Seminary. It is felt that Mr. Kroll is big enough, musically, to conduct one of our great orchestras, and whether he may some day, or may not, is a matter of little concern to him, realizing, as he does, that the enterprise he has worked long and hard to perfect

could not long survive without him, and would take from the community that which has played so prominent a part in its social and artistic life. Mr. Kroll is doing a splendid work, single handed, and what he is doing for his people in Pennsylvania might well be imitated and extended to every part of our country and receive the financial as well as moral support of all the people. W. A. R.

## MONTCLAIR CHORAL CONCERT

Mark Andrews's Forces Win Applause—Chalmers a Soloist

MONTCLAIR, N. J., May 5.—The Upper Montclair Choral Society celebrated the close of its sixth season by a notable concert last night in the Presbyterian Church of Upper Montclair, under the capable management of Frank D. Reilly and efficient conductorship of Mark Andrews.

The program contained Mendelssohn's "Hymn of Praise," together with several part songs, including Elgar's "The Dance," Grieg's "Landkennung," and a delightful arrangement of Sullivan's "Lost Chord" by J. H. Brewer, the Brooklyn organist. Assisting artists were Edith Hallett Frank, soprano; Thomas Chalmers, baritone; William Wheeler, tenor; Louise Greener, pianist, and Julius Zingg, organist, the last two named being pupils of Mark Andrews. Miss Greener played as a solo number the first movement from the Grieg Concerto in A Minor, with Mr. Andrews supplying the orchestral parts on the organ. She was heartily encored and added one of Mr. Andrews's compositions, "The Legend," from his recently published "Irish Suite."

Mrs. Frank disclosed a pure lyric voice of much sweetness. Among her numbers was "The Call," by Mark Andrews,

which was followed by applause so hearty that she granted an extra. William Wheeler exhibited his light tenor voice to good effect.

The real star of the evening was Thomas Chalmers, the popular baritone of the Century Opera Company, whose rich, resonant voice was a treat to listen to, not alone from the viewpoint of quality but from his manner of using it. Each of the soloists was ably accompanied at the piano by Mr. Andrews, who again demonstrated his versatility, by appearing in the capacity of conductor, composer, accompanist and the teacher of talented pupils. In all the choral work there was again exhibited the results of the excellent training the singers have received from Mr. Andrews.

W. F. U.

## A MILWAUKEE "FIRST TIME"

"Missa Solemnis" Given Initial Hearing by Boepler Chorus

MILWAUKEE, April 27.—Beethoven's "Missa Solemnis" was heard for the first time in Milwaukee in the performance given Sunday evening by the A Capella Chorus at the Auditorium under the able direction of William Boepler. The work was sung by a chorus of three hundred voices, assisted by Bach's Symphony Orchestra, and was heard by an audience of 3,500 persons.

Musically, the performance was highly commendable. The work of the chorus particularly aroused admiration for the balance of its sections, the brilliancy of its tone and mastery of difficult technical problems in the singing of the mass. The "credo" section of the mass was sung with profound effect. Much credit belongs to Director Boepler for the accomplishment of a performance so big in scope and fine in quality of musicianship.

The solo parts were well handled by Mrs. Mabel Carew Smidt, soprano; Rose Lutiger Gannon, contralto; Gustave Holmquist, bass, and George L. Tenney, tenor. Mrs. Smidt, heard here in choral work for the first time, disclosed a well schooled voice of admirable tone; Mrs. Gannon and Mr. Holmquist were in fine voice and gave finished performances, and Mr. Tenney found grateful opportunities in the tenor parts. Winogene Hewitt was the organ accompanist.

J. E. M.

## Thanks from Nebraska

To the Editor of MUSICAL AMERICA:

Allow me to thank you and MUSICAL AMERICA on behalf of myself, students and conservatory management for the space you have given us in your issue of April 24. Wish you success.

VOGET CONSERVATORY OF MUSIC,  
Otto A. Voget, Director.  
Norfolk, Neb., April 26, 1915.

## WOODMAN CLUB'S CONCERT

Brooklyn Organization Presents Choral Program with Distinction

Of importance among the numerous recent choral concerts in greater New York was that of the Woodman Choral Club of Brooklyn, on April 30, at the Academy Music Hall. The performance was a credit to the organization and its distinguished leader, R. Huntington Woodman. Walden Laskey, baritone, was an appreciated addition to the program, as were F. Lorenz Smith's orchestra, Mrs. Florence Brown Laskey, pianist, and S. Lewis Elmer, organist.

Woodman's blithe "Gypsy Daisies" was the first number and an old French song arranged by Saar followed. "The Park," by David Stanley Smith; Hahn's "If My Songs Had Airy Pinions," arranged by Lynes; "Orpheus With His Lute," by German, and Horatio Parker's "In May" were given with great charm. Grieg's "Landsighting" and Deems Taylor's "The Highwayman" received excellent interpretation. Schubert's "To Music," arranged by Saar, was sung by Laskey, accompanied by the club. The baritone further contributed the "Ave Maria," by Percy Kahn; "A Knight-hood Song," by Cadman, and "Wenn die Rosenblühn," by Reichardt.

A "Paraphrase" to the scriptural quotation, "I Am the Resurrection and the Life," was played by organ and strings. It was its first presentation and it proved interesting. The orchestra was heard in two Grieg compositions and the concert closed with the club's singing of Schütt's "The Joy of Spring."

G. C. T.

## A HOME-COMING RECITAL

Two Louisville Singers Receive a Royal Welcome

LOUISVILLE, May 5.—One of the happiest events in the Louisville musical season was the joint recital of Fannie Ray Cole and John Dwight Sample at the Woman's Auditorium last Monday evening.

These artists, after several years spent abroad under the best operatic masters had their stage careers mapped out in Italy, when the European war disrupted all their plans. Miss Cole was singing at one of the opera houses on the Riviera, and Mr. Sample was to have begun the fulfillment of a five-year contract with one of the foremost Italian producers this fall.

A large audience braved a severe thunderstorm to attend the concert, and gave a welcome to the homecomers that must have touched their hearts.

Miss Cole, whose voice is a soprano of great purity and beauty, sang with fine intelligence and dramatic intensity Puccini's "Vissi d'Arte," Gounod's

"Jewel Song," Boito's Prison Scene from "Mefistofele," Schumann's "Aufträge," Mascagni's "Mama non m'ama" and the Spross "That's the World in June."

Mr. Sample, who during his foreign work has developed a lyric tenor voice into a dramatic tenor of great purity, range and volume, elicited the greatest enthusiasm by his singing of Giordano's "Caro mio ben," Leoncavallo's "Matinata," Cadman's "The Moon Drops Low," Strauss's "Zueignung," Siegmund's Liebeslied from "Die Walküre," Puccini's "E lucevan le stelle" and Giordano's Prison Scene from "Andrea Chenier."

In addition the artists sang together Rossini's "La Serenata," Verdi's love scene from the first act of "Otello" and the first act duet from "Madama Butterfly."

A third Louisville artist was Mrs. Newton Crawford, whose beautiful accompaniments must have been an inspiration to the singers. H. P.

## Texan Pianist in Much Applauded Recital

DALLAS, TEX., April 26.—Joe Wynne, a Texan, appeared in a recital at the Jefferson Theater Friday afternoon, under the auspices of the Schubert and Von Mickwitz Clubs, and moved a large audience to spontaneous and prolonged applause after each number. Mr. Wynne is a young pianist with technical versatility and temperament. He is to be presented to Chicago and New York audiences in the near future. He opened the program with Beethoven's "Sonata Appassionata," in which he held the rapt attention of his audience. His other numbers were by Chopin, Grieg, Liszt, Leschetizky and Moszkowski. E. D. B.



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## REFLECTIONS OF A SOLDIER OF THE WAR OF 2,000

Horrible Details of Battles Fought with Sound Instead of  
Sword, with Music Instead of Mitrailleuse

By FREDERICK H. MARTENS

IT seems strange that during this pleasant Summer of the year 2000, A. D., we should be fighting again. And, stranger still, that the weapons of offence and defence of the great war of eighty-five years ago should have been supplanted by weapons even more horrible—because more subtle! For now we fight with sound, with music. It is the result of one of those developments which the scientists of the early twentieth century never even suspected. Indeed, who would have dreamed that in the short span of sixty years the auditory nerves of humanity would have reached such a state of exquisite sensitiveness as to react with beneficial or injurious effect to the soul-content of music, or "psychic noise," to use our more modern term. Who could have foreseen Stumpf's discovery of the shock-absorbent cuticle-varnish, which did away with the efficacy of all lethal weapons—save music alone?

Whether our immunity from every other form of shock has been responsible for our increased susceptibility to auditory peril I leave to science. I only know that in 1980 it became an established fact that man's Achilles heel was in his ear, that the ear-drum, not the heart, was the direct way to the soul. In short, that music had become at once man's greatest blessing and his most potential curse. It seems unbelievable. And yet this horrible war, which after a lapse of nearly a century is again devastating Europe, marks our final transition from the age of the rubber-neck to that of the non-conducting ear-cap.

Of course, as an officer of the Flute-Hussars and a graduate of the Vibrotechnical Military College at Pipewell, I have studied the obsolete weapons which were used eighty-five years ago, in the ancient history course. How crude they seem, and how futile, intended only to maim and destroy man's physical body. To use a nineteenth century colloquialism, man used "to get it in the neck"—now he gets it in the ear. Still, these ancient weapons were merciful when compared with the audio-artillery of our own time. My father used to tell me how, when but a mere lad, he witnessed as a military *attaché* a great review on the *Tempelhof*, in Berlin, when the first German army-corps, completely equipped with the new audio-weapons, was reviewed by the then emperor, and how

veterans of the war of 1915 broke down, and, tears falling upon their medalled breasts cried: "*Aber die Kerle sind ja alle nur Musikanten!*" ("Why, all these fellows are nothing but musicians.") They simply could not conceive a war waged without shot and shell, sword and bayonet. While now \* \* \*

### Universal Conscription

The scientific application of music to warfare has naturally introduced universal conscription in all countries of the earth. An unhardened and untrained man of our audio-sensitive day, with no more to protect him than the auricular finger or the ordinary non-conducting ear-cap of commerce, might be slain outright by a sudden strain of nineteenth-century comic opera music, if heard at close range and without preparation, so devoid is it of psychic meaning. He would die of shock. Many a time has my father described to me how the villages around Aldershot would be emptied of their frightened inhabitants when the Barseshire Bassonist Brigade or the Mounted Yeomenry Yodlers marched into camp for annual maneuvers. But now that musical induction has succeeded the twilight sleep, and man's progeny glide out upon the stream of life to the lure of the *Erlösungsmotif*, we are growing to be an iron-eared race. Our boys are hardened from their earliest babyhood by listening to the symphonic gun, and it is not too much to say that they are able to make ear against the most terrible music an enemy may devise.

In the main, military tactics have not changed greatly, in spite of the revolution in armament. When General Cochoncri, early in June, succeeded in overwhelming Graf von Brumbass's army corps near Monoreille, and defeating the latter's Männerchor regiments in detail by a sudden concentration of an overpowering force of French horns, he was only repeating the maneuvers of General von Hindenburg against the Russians in the Mazurian Lake region in the Winter of 1915. But while in von Hindenburg's case a number of Russians got away, not a man of the Männerchor Sangsturm lived to tell the tale. Deluged with an irresistible flood of poisonous musical sound, a legacy of the aged Eric Satie to the French government, carefully preserved against a day of national need, the Männerchor Sangwehr, decimated by the musomitrailleuses of the enemy, perished to a man, stricken with sound-paralysis or oboeplexy. General Brumbass himself, his ear-drums shattered, was drawn from beneath his dying charger, and the Adjutant-Composer and the Music Critic of his staff were captured in an insane condition.

I myself was wounded during a charge in the great battle of Rumpeldonner, near Bingen, three weeks ago; and it is only now that I am able to give some of my impressions of the event.

### A Desperate Charge

The Germans, under the command of Field Marshal Zappelohr, had been firing synthesized shrapnel from their symphonic machine guns in preparation for one of their attacks *en masse*. Their shells, containing a deadly mixture of Bruckner fugue, Strauss dramatic accent-solitters and *Überbrettel* filings, had been falling around us for several hours. When they struck they burst with inconceivable violence, as their dissimilar components scattered, and inflicted terrible tonal wounds. Lord Listenwell, son of the Earl of Eardrummie, was struck by a bit of trill as he rode next me. He never heard again.

The Flute-Hussars had been told off to clear up a little wood in which some of the enemy's sharpshooters were picking off our officers. We charged, but they saw us coming, and ere we were upon them some ten or twelve of my men had been dropped by their bullets. They used the new soprano tone dum-dums. It is a fearful invention. Hundreds of robust sopranos are busy day and night, we were told by prisoners, in the great Bayreuth screech-works forcing high G's at the top of their lungs. As they rise from the singer's lips they are seized by sound-conservators, steeped in glycerine, and put through the compressing machine, which packs them tightly into the cartridge. When they explode near any

part of the human body they destroy the whole nervous system.

Those of my brave boys who fell were done for, I knew, but we did not stop for that. "Hold your blows until we are upon them!" I cried, and flute to lip we rushed on until we could see the whites of their ears. As the inimical lobes flashed into sight I gave the terse command: "Trill!" Earth and sky seemed to rock about us. We were upon them and they fairly melted away before the malignant sound-wave that beat about their heads. Just as I thrust my flute point-blank at the ear of the captain commanding them, calling on him to surrender, a sudden darkness encompassed me. I sank from my steed and knew no more. \* \* \* They told me afterward that I had been struck by a spent dum-dum, and I am sure that I would have been killed if there had not been a flaw in it, the soprano who made it in all likelihood having a cracked voice.

### Treatment of the Wounded

And that is how it happens that I am here in this pleasant Sound Sanatorium near Lumly-on-Chyne, until I am ready to go to the firing line again. We convalescents are carefully musiked and fed. We eat our simple breakfast of oatmeal and milk at eight every morning, while we receive our sound bath of Mazas duets or conventional organ pastorales. At one we have some white meat, potatoes and another vegetable. After that comes ear massage for all hands, according to their strength and the requirements of their individual case. I'm a little anæmic—my tone color is not all that it should be—so they use florid old-fashioned Strauss and Reger stuff for my massage. There is nothing in it, of course, and it is hopelessly antiquated, but it does brace you up and brings a healthy color to your ear-lobes. An hour after supper (at seven) the telephonic lullaby-spiller is attached to the bed-post to soothe to slumber the restless convalescent who is kept awake by the bed-tick. The slumber-spiller is usually charged with the quaint, artless music of such oldsters as Debussy, Ravel and Gramer, just the kind of music which induces dreamless, health-giving sleep.

Ever since the decree of 1992, by which all compositions first have to be submitted to the government with a view to their possible utilization for purposes of offence, a deadly menace to higher civilization has been removed. Of course, much finds a place in humanitarian scientific endeavor. The works of Neocossackoff, for instance, have been a blessing to auditory surgery, though when they were first submitted to the

authorities they seemed to be caviar even to the official critics. And the grotesque popular songs of the late nineteenth and early twentieth centuries, after their crude venom has been extracted, are used with admirable results in the great communal hospitals for the poor, as soporifics. It's a wonderful age.

### Wagner's Deadly "Kaiserhymne"

This evening I feel rather depressed. There is a report that a German army of two hundred thousand brass bandsmen literally blew up a whole brigade of wood-wind cavalry and threw several detachments of Cyril Scott Greys into confusion in a unison attack, employing Wagner's old *Kaiserhymne*. Had it not been for an organ-point battery, under the protection of which are men reformed, the battle would have been lost.

Well, thank heaven, it will not be long before I'm back! They may give us a hard tussle on land because they have so many more composers than we have, but we are safe at sea. The music-proof armor-plate of our battleships and, to some degree, "the ears of oak" of our brave tars—odd how the old phrases have changed—will protect them against any number of submarine torpedoes exploding the "Rhine Maidens Song" or the Barcarolle from *Oberon* beneath their keels. Let the German seadogs bark, our ships will roll on undisturbed.

And—but this is a secret—when our enemies hear the relentless music of our Hindoo and African auxiliaries, it will not only put their noses out of joint, but they'll walk off on their ears as well!

### J. Armour Galloway to Teach During the Summer

Owing to the many demands from singers and teachers throughout the country, J. Armour Galloway, who has but lately returned from Europe, has decided to keep his New York studios at No. 637 Madison Avenue open during the entire Summer. It is the intention of Mr. Galloway, whose labors have made his studios in Milan, Italy, one of the best known schools of singing in Europe, to conduct his work in America upon the same lines as those pursued abroad. Teachers of established reputation will be engaged for the languages (French, Italian and German) as well as special coaches for the study of dramatic art and the operas.

Edward Kreiser dedicated the new \$12,000 organ in the Convention Hall at Tulsa, Okla., with three concerts. Mrs. Wallace Robinson, soprano, and Mrs. Jennie Schultz, accompanist, assisted him. Mr. Kreiser also gave recitals last week at Rockwell City, Ia., and Fort Dodge, Ia.

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## TWO-DAY FESTIVAL GIVEN IN DES MOINES

### Minneapolis Orchestra the Principal Factor—Many Other Festivals in Iowa

DES MOINES, IA., May 3.—The music season in this city closes with the Spring Festival, according to established custom. For the recent festival concerts the Minneapolis Symphony Orchestra, under the guidance of its splendid conductor, Emil Oberhoffer, visited us for two matinée and two evening programs.

In the first matinée a chorus of 600 school children, under the leadership of Alfred White, supervisor of music in the public schools, sang in a manner which elicited the praise of a large audience. Alma Beck sang an attractive group of children's songs. Miss Beck and Marion Green are soloists on tour with the orchestra. Other soloists were Marie Sundelius, Albert Lindquest, Cornelius van Vliet, Henry Williams and Paul Van Katwijk. The last named is director of the piano department of Drake University, under the auspices of which the festival was given by permission of Dr. M. L. Bartlett, the dean of local managers. Mr. Van Katwijk played the Schumann Concerto with great brilliancy and was the recipient of vociferous applause.

Helen Stanley appeared upon the closing program and won a large measure of success in her *Micaela* aria from "Carmen" and "Air de Lia" from Debussy's "L'Enfant Prodigue." High honors went to Albert Lindquest, the brilliant young tenor, who was obliged to respond to no less than ten recalls.

The orchestral numbers were for the most part new to local audiences. Mr. Oberhoffer's orchestration of MacDowell's "Woodland Sketches" found great favor with the first night audience. The orchestra is easily superior to any previous organization Mr. Oberhoffer has brought us.

The Des Moines Subscription Concerts, under the management of George Frederick Ogden, presented no less an artist than Josef Hofmann to close the series. Mr. Hofmann's success was over-

whelming. A magnificent audience gathered from all parts of the State.

At the Drake University Conservatory of Music two Sonata Evenings have been given recently by Georgene Van Aaken, violinist, and Paul Van Katwijk, pianist, and by Georgene and Marie Van Aaken, of the faculty. The principal works offered on each program were the "Kreutzer" Sonata of Beethoven and the beautiful Lazzari Sonata.

The Fortnightly Musical Club, for the closing "Guest Day," presented Arcule Sheasby and Paul Van Katwijk in a delightful program of violin and piano sonatas at the home of Mrs. J. C. Davis.

James Goddard, a rising young baritone, who will sing with the Chicago Opera Company next season, was presented in two May Day concerts, under the auspices of the Des Moines Musical Association. An interesting program was offered by Mr. Goddard and his accompanist, Robert Yale Smith, which revealed the beautiful and well schooled voice of the singer, supported by good taste in interpretation and a pleasing personality.

Four music festivals in Iowa have drawn a number of attendants from Des Moines—those at Mt. Vernon, Boone, Brinnell and Ames. At the first two, the Chicago Symphony Orchestra, under Frederick Stock, with excellent soloists, provided the chief offerings, while the New York Symphony, under Walter Damrosch, with its soloists, appeared at the last two. Several smaller festivals throughout the State are reported, the one at Muscatine having its own orchestra and choral society for all the programs.

G. F. O.

### Gabrilowitsch to Remain in America During Summer

Ossip Gabrilowitsch, the noted pianist, will remain in this country during the Summer, and will resume his concert work early in the Fall. He is already engaged for appearances with the Boston Symphony Orchestra, the Philharmonic Society of New York, the Cincinnati Orchestra, the Chicago Orchestra and the Philadelphia Orchestra; while his recital engagements will take him as far west as the Pacific Coast. In addition to his individual appearances a

number of joint-recitals will be given with his wife, Clara Gabrilowitsch, contralto. Mr. Gabrilowitsch will likewise be heard again jointly with Harold Bauer, with whom he played with such success in New York a few weeks ago. Mr. Gabrilowitsch will open his New York season early in November. A series of historical recitals is among his plans.

### PIANIST RECEIVED WITH MUCH FAVOR BY PITTSFIELD CLUB



Beatrice Ragsdale, Pianist

Beatrice Ragsdale, pianist, of Oklahoma, graduate of the New England Conservatory of Music, who is pursuing a post-graduate course at the von Ende School of Music, New York, with Hans van den Burg, the eminent pianist and composer, was the soloist recently of the Women's Orchestral Club, at Pittsfield, Mass. Her temperamental playing, combining a thorough technical equipment and polished artistry, scored for her an exceptional success. She has been re-engaged for next season and several other engagements in that vicinity are the result of her success.

### UTAH SINGERS IN "TRAVIATA"

#### University Students Perform Capably in Verdi's Opera

SALT LAKE CITY, UTAH, April 26.—For three nights beginning last Thursday the University of Utah Musical Society presented "La Traviata" to large and appreciative audiences.

Prof. Thomas Giles, head of the music department of the university, has organized a society of seventy-five voices with the aim of making a thorough study of at least one oratorio and opera year. The university also boasts an orchestra of twenty-five men and women, which, augmented by ten members of the Salt Lake Philharmonic, with Arthur Freber, conductor of the Philharmonic, as concertmeister, played the score of "La Traviata" with marked precision and fine phrasing. The leading rôles were in competent hands, the singers being chosen from the ranks of the university. The work of the chorus showed the results of careful training.

Edna Evans, as *Violetta*, and Jack W. Summerhays, as *Alfred*, did unusually commendable work. At all times their singing was good and their acting forcible. Other members of the cast were Cora Thorne, Fannie Shapiro, David E. Smith, Ross Watt, George Petersen, L. J. Stookey, Percy Morton, Spencer Wright and J. C. Jensen.

Professor Giles is to be congratulated upon the artistic success of the production. The proceeds from the opera will be devoted to the Girls' and Boys' Loan Fund.

Z. A. S.

### Lucy Gates Sings in Washington, D. C.

WASHINGTON, D. C., May 1.—The Rubinstein Club of this city closed its season with a concert given on April 28. Lucy Gates, the soprano soloist, sang exquisitely. She was given an ovation after her "Lakmé" aria. The club's singing was praiseworthy.

Anna Ethelynd Read has been appointed head of the vocal department in the Annie Wright Seminary, Tacoma, Wash., where she assumes duty this Fall.

## SPokane Recital of Song and Violin Music

### Eleanore Osborne-Buckley's Soprano Heard with Much Pleasure—Her Husband's Violinistic Skill

SPokane, WASH., April 26.—Mrs. Eleanore Osborne-Buckley, who is considered by Sir George Henschel, her teacher, one of the most promising singers of the day, and who has made her residence in Spokane since her marriage to George Buckley, gave a joint recital with her husband recently.

Mrs. Buckley's charming soprano showed to great advantage in the "Jewel Song" from "Faust." Her German *Lieder* was particularly good, the delicious "Mondnacht" of Schumann and the "Aufträge" calling for special comment. She sang the "Chanson Indoue," by Rimsky-Korsakow, as an encore to a spirited interpretation of Brahms's "Der Schmied." Two of her songs, "Le Nil," by Leroux, and "Le bonheur est chose légère," of Saint-Saëns, received the support of a violin obbligato from Mr. Buckley. The singer's originality of interpretation and skill in vocal coloring were artistically shown in two Russian songs by Rachmaninow, sung in the original. She gave a delightful impression of joyousness in Henschel's "Spring" and Rummel's "Ecstasy."

George Buckley, the violinist, was in a particularly happy vein. He played Mozart's Concerto in F Flat with a verve, a facility and fullness of tone which brought him warm commendation. The Couperin-Kreisler "Chanson et Pavane" on muted strings made an attractive contrast to the forceful and spirited Allegro of Paganini, both played with perfect command. The violinist's versatility and general technique were well elucidated in a closing group of which a "Zapatcado," by Sarasate, awakened most attention.

Sam Lamberson again proved his value as an accompanist.

M. S.

### GARDNER WITH HARTFORD CLUB

#### Chorus Sings New Work of Conductor—Violinist Warmly Greeted

HARTFORD, CONN., May 1.—A fair sized audience greeted the Choral Club of this city in its second and final concert of the season last evening at Parsons Theater. The soloist was Samuel Gardner, violinist, who made a fine impression, and was so enthusiastically received that he was obliged to add numerous encores. The work of the club was warmly applauded and it also was compelled to repeat several numbers.

One of the interesting events of the evening was the first performance of "The Two Visitors," a composition by Ralph L. Baldwin, conductor of the club. Mr. Baldwin was forced to respond to the applause and the number was repeated. Edward F. Laubin, the official accompanist of the club, played with his usual fine appreciation and was ably assisted in the last number by Merritt A. Alfred, when two pianos were used in the "Hymn of Vulcan," by Harvey B. Gaul. Emil Nuvman acted as accompanist for Mr. Gardner.

T. E. C.

### Hadley's "Golden Prince" Sung by Ohio Women's Club

RAVENNA, O., May 8.—The chorus department of the Friday Musical Club of Ravenna, at its fifth annual concert yesterday, presented Henry Hadley's new cantata, "The Golden Prince," under the direction of Mrs. Walter S. Fouts, with Mrs. Adele Parkhurst and James McMahon as soloists, all of Cleveland, O. This cantata is another proof of Mr. Hadley's splendid ability as composer of music for women's voices. The large audience paid tribute to this club's reputation for presenting only the best in music in the best way under its accomplished director.

### Gabrilowitsch Gives Glen Ridge Recital

GLEN RIDGE, N. J., May 2.—There has been no lack of concerts of the highest order in this vicinity during the season, but a piano recital is something rarely heard here, especially as given by a world-renowned artist. The distinction of giving such a recital in this aristocratic Jersey borough was reserved for Ossip Gabrilowitsch, who appeared last night in the Glen Ridge Congregational Church under the auspices of the Women's Guild of that church. The audience, which nearly filled the church, heard Mr. Gabrilowitsch in his best form and indicated its appreciation of that fact in hearty demands for encores.

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## HOWARD GODING WINS BOSTON PIANO PRIZE

Victor in New England Conservatory  
Contest for Seniors and Graduate Students

BOSTON, May 4.—Howard M. Goding, of No. 29 Oakdale avenue, East Dedham, won the Mason & Hamlin prize of a grand pianoforte offered for the sixth time in competition to New England Conservatory seniors and graduate students in Jordan Hall yesterday afternoon. Mr. Goding is a pupil of George Proctor. He was graduated with honors in 1913 from the organ school, where he was a pupil of Wallace Goodrich, dean of the faculty.

The judges, Dr. Karl Muck, Ernest Schelling and Mr. Goodrich, who took the place of Director George W. Chadwick, detained at home by illness, evidently found the decision a close one, for they remained out about half an hour. Immediately upon Mr. Goodrich's announcement of the award, Carl Farnsworth, president of the senior class, presented the winner with a silver cup on which was engraved, "Complimentary to the winner of the Mason & Hamlin prize. From the class of 1915, N. E. C."

This is the first time a gift of a cup has been made.

The contestants were Alice Allen, of Minneapolis, Minn.; Joe Carr, Memphis, Tenn.; Howard M. Goding, East Dedham, Mass.; Myrthe M. Gunderson, St. Paul, Minn.; Marion G. Leach, Campello, Mass.; Stanley J. Schaub, of Logan, Utah, and Esther V. Wegardh, of Lynn, Mass. Each contestant played the first movement of Beethoven's Sonata in E Major, Op. 109; the Liszt Etude in B Flat Major, Op. 5, and the Chopin Etude in C Minor, Op. 10, No. 12. W. H. L.

## "Trovatore" Closes Brooklyn Season of Aborns

For the closing opera of their Brooklyn season at the Academy of Music the Aborns chose "Il Trovatore," the first performance of which won much favor on May 6. Bettina Freeman was an extremely effective *Leonora*, singing the part with much finish, and Thomas Chalmers gave a performance of his accustomed distinction as *Count di Luna*. Giuseppe Agostini called forth a demonstration with his "De quella pira," and Mildred Rogers as *Azucena* was dramatically and vocally excellent. Alfred Kaufman lent his resonant basso to the rôle of *Ferrando*. Ernst Knoch was the conductor.

## SPIRITED PLAYING BY ROCHESTER ORCHESTRA

Third and Last Concert of the Season  
Given in a Larger Hall—Two-piano Concerto Feature

ROCHESTER, N. Y., May 1.—The Rochester Symphony Orchestra, Ludwig Schenck, conductor, gave its third and last concert of the season on Tuesday at Convention Hall. The concerts have been given hitherto at one of the two high schools with admission by free ticket; but, as the school auditoriums were always crowded, the experiment was tried this time of giving it at Convention Hall without admission tickets and the result was decidedly successful. There was a large audience and all due appreciation for the work of the orchestra was shown.

There was wide variety in the program and the numbers were all played with spirit and understanding under Mr. Schneck's able leadership. The first number, overture from "The Watercarrier," by Cherubini, was remarkably fresh in spite of its antiquity, and received a clean-cut interpretation. Mozart's Concerto for Two Pianos, No. 10, E Flat, was the *pièce de résistance* of

the program. The solo parts were delightfully played by Alf Klingenberg, of the Dossbach-Klingenberg School of Music, and John A. Warner, the pianist-accompanist, Mr. Klingenberg's work being especially limpid and sparkling. The other numbers were lighter in character, the audience enjoying the Strauss waltz from "Der Fledermaus," Bizet's "L'Arlesienne" Suite and the "Meditation," for string orchestra, by Henry Burk.

The Symphony Orchestra, which has done a good work for Rochester, is composed mainly of amateurs and the members of the East and West High School orchestras graduate into it. Although composed of older individuals, it stands in somewhat the same relationship to the community as the Music School Settlement Orchestra does in New York, and by its means the love for good music and the ability to play an instrument are put within the grasp of many who would otherwise be deprived of such opportunity. M. E. W.

Beryl Terry Arnold, contralto, a pupil of Bertha Cushing Child, Boston, gave a recital in Huntington Chambers Hall, that city, on April 27. Miss Arnold had the assistance of Elinor Whittemore, violinist; Thomas E. Clifford, baritone, and Mrs. Dudley Fitts, accompanist.

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## MANY CHOIR AND ORGAN CHANGES

First of May Sees General Readjustment of Musical Forces in Churches of Greater New York

THE first of May sees many new faces in the choir lofts and at the organ benches of New York's churches. It is a sort of moving day. This year has brought about an unusually large number of changes, as listed below. These organ changes have been announced:

Bruno Huhn, from Madison Avenue Baptist Church to Plymouth Church, Brooklyn.

Harold Vincent Milligan, from Plymouth to Fifth Avenue Baptist.

Harry Rowe Shelley, from last named church to Central Congregational, Brooklyn.

Charles B. Hawley, leaves the West End Presbyterian to be succeeded by Benjamin Lambord. Mr. Hawley has not yet chosen his church.

Willard Irving Nevins, from Morning-side Presbyterian to Tremont Methodist.

T. Scott Buhrman, from Adams Memorial Presbyterian to Scotch Presbyterian.

Dr. Thomas A. Humason, from the last named church to the New York Avenue Church, Brooklyn.

Harry Oliver Hirt, from Classon Avenue Presbyterian, Brooklyn, to Munn Avenue Church.

Frederick Preston to Classon Avenue Church.

### Forces Scattered

The disbanding of the Madison Avenue Reformed Church has scattered its forces. The choirmaster and organist, Charles Albert Baker, succeeds F. J. Benedict at St. Paul's Methodist; Elsie Baker, contralto, has followed Mme. Nevada Van Der Veer Miller at the Church of the Pilgrims, Mme. Van Der Veer going to the First Church of Christ, Scientist.

The tenor at St. Paul's, Harvey Hindermeyer, will be succeeded by Albert Lindquist of Chicago. George Harris, Jr., fills Mr. Lindquist's place this month.

No one has been found to succeed Bruno Huhn at the Madison Avenue Baptist Church.

Lyman Clary, bass, goes with Mr. Huhn to Plymouth Church, and is to be succeeded at the Madison Avenue Baptist Church by Vernon Archibald from the Madison Avenue Methodist Church.

At the last named church the quartet is to be superseded by a chorus of twenty-five voices with Elizabeth Marchant, soprano, and Harold S. Fowler, tenor, as soloists.

Emory Randolph is the new tenor at Plymouth Church, and Franklin Thomas that of the Madison Avenue Baptist Church quartet.

Harvey Self, baritone, of Plymouth Church, has taken a like position at the Second Presbyterian Church, Newark, and Sylvanus Ward, tenor, has gone to the Church of the Saviour, Brooklyn.

### At Church of the Messiah

The greatest change took place at the Church of the Messiah, where an entirely new double quartet has been engaged.

Don Carlos Buell, tenor, and Jacob Weibling, basso, both of the Church of the Messiah, go to the Mount Morris Baptist Church. Helen Waldo retains her position as contralto at the latter church.

Another church where the choir will be practically new is the Collegiate Baptist Church of the Covenant, L. G. Carroll, choirmaster and tenor. Here Florence Mayer succeeds Edwina Schoeneck, so-

prano; Mrs. Emily Fitz-Maurice, Rose Schnabel, contralto; Thomas Wallace, A. L. Wilson, tenor, and Helen Johnston becomes organist.

Mr. Carroll is also choirmaster of the Parmlly Memorial Baptist Church of Jersey City, and Miss Schnabel will take the position of solo contralto there. Miss La Garda Mayer, will be solo soprano at the Parmlly Church. Miss Schoeneck has taken a position at the Emory Methodist Church of Jersey City, and Mr. Wilson one at the Congregational Church of Jersey City.

Only one change will occur at the Washington Heights Baptist Church, where Marion Louise Potter, contralto, from the Church of the Holy Communion, succeeds Grace Dutton.

### Opera Singer as Choirmaster

Several changes will take place at the Collegiate Church of St. Nicholas. Dr. Ion Jackson, tenor, retires to accept the position of choirmaster and tenor soloist at the Congregational Church at Briarcliff, and is succeeded by Harvey Williamson, of the Century Opera Company. Edna Dunham, contralto, from the Church of the Divine Paternity, succeeds Mrs. Marie K. Zimmerman. Miss Dunham will be replaced at the Divine Paternity by Mrs. Estelle Harris.

At the Church of the Puritans, is May W. Brenz, soprano from the Church of the Resurrection, as is the tenor, J. F. Gilbert. The contralto, Gladys R. Schermerhorn, is from a Baptist church in the Bronx. Charles Kerfut, basso, remains.

St. Andrew's Methodist Church has engaged Mrs. Fred Winslow Adams, soprano; Ida Gardner, from the American Church, Paris, contralto; Fred A. Protheroe, also from the American Church, tenor, and Harold Hazlett, from St. Bartholomew's choir, bass.

At the Metropolitan Temple R. L. Litch, has been engaged as choirmaster. He comes from Wilkes-Barre.

Edgar Schofield becomes bass soloist at St. Bartholomew's following Frederick Weld, retired.

At the Cathedral of St. John the Divine, Frederick Vetter, tenor, succeeds R. D. Armour.

Mrs. Marie Morrissey came to the Fifth Avenue Presbyterian Church on April 1 to take the place of Mrs. Cornelia Marvin Dillabaugh.

### Dr. Carl's Quartet

Only Margaret Harrison, the soprano of the quartet of the First Presbyterian Church, is to remain. Dr. William C. Carl is on a hunt for singers to satisfy his critical taste for the remaining members, who may not be engaged until Fall.

Another new member of Calvary's quartet is Mrs. Josephine Millham Andrews, contralto.

At the Harlem-New York Presbyterian Church Ethel W. Usher is the organist and Charles Delmont, who will sing only in the morning at the Church of the Messiah, will direct the choir and sing in the evening.

Alvin G. Gillett is the new tenor soloist at the Central Church of Disciples.

Charles Bowes will become solo bass at the Rutgers Presbyterian Church.

Brooklyn changes include those at the Tompkins Avenue Congregational Church, where Mrs. May Reddick Prime, soprano, comes from the Brick Presbyterian Church, East Orange, and Mrs. Alice Mertens, contralto, from the Classon Avenue Presbyterian Church; Edwin Swain of the Lafayette Avenue Presbyterian Church, is to be succeeded by Jackson C. Kinsey of St. John's, Jersey City, and Verona Miller by Mrs. Josephine Kiln-Corcoran, contralto, and Andreas Garyhausen by August Sonnichsenm, bass, at the German Lutheran Church.

### Quesnel in New Post

Albert Quesnel is the new tenor at the Church of the Incarnation. The basso, J. H. Meyer, will remain, as will also Master John Brand.

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the Church of the Ascension, has temporarily given up choir work. His place has been filled by Jessie C. Adams.

Mrs. Louise McMahon has surrendered her position at the above-named church to return to the First Presbyterian of Newark.

Dr. A. Madeley Richardson, organist, goes from Calvary to the Metropolitan Temple. In his place at Calvary is Edward Johnston.

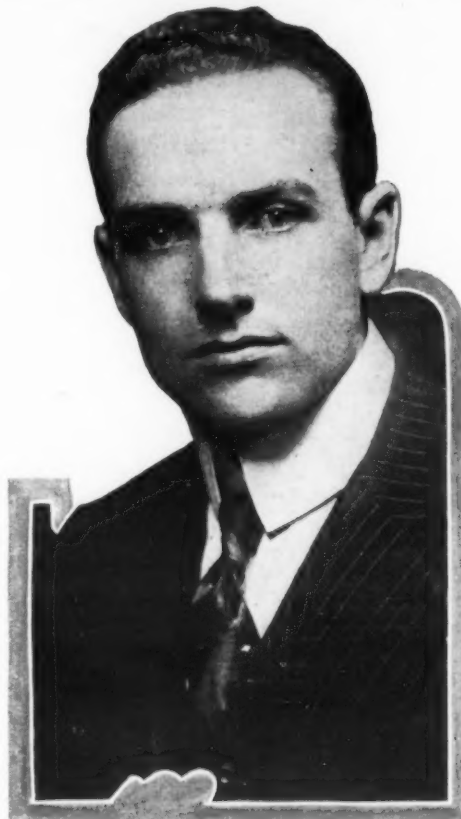
Gordon Kinsey, basso, is an acquisition by the Lafayette Avenue Presbyterian.

St. Francis Xavier's loses Giorgos Marbetti, basso, whose place is taken by M. de Hierapolis.

E. C. Towne, tenor, succeeds Bentley Nicholson at the Parkhurst Church.

### CONTESTS WITH 100 BARITONES

Edgar Schofield Wins Position as Soloist of St. Bartholomew's in New York



Edgar Schofield, Baritone

The baritone soloist in St. Bartholomew's Church, Forty-third Street and Madison Avenue, New York, for the coming year will be Edgar Schofield, an American singer who received most of his voice training in the United States. Mr. Schofield was for two years a leading baritone in the Quinlan English Opera Company and toured with it through England, Ireland, Scotland, South Africa, Australia and the Orient. He sang at Yorkshire, Lancashire and in London under John Coates. Since his return here he has made a concert trip across the continent. In the competition for the position at St. Bartholomew's there were more than 100 baritones engaged.

Michael Press, the Russian violinist, long a resident of Berlin, has been appointed to the late Prof. Hrimali's post at the Imperial High School of Music in Moscow.

## DENVER AMATEURS SING "CAVALLERIA"

An Elaborate and Praiseworthy Production—Contest of Women's Choruses

DENVER, May 4.—Father Bossetti, clerical choirmaster of the large Catholic cathedral here, directed an elaborate amateur production of "Cavalleria Rusticana" at the Auditorium a few nights ago. The opera was staged and costumes in professional style, and the orchestra numbered about thirty of the best local players. The chorus was large and well trained, singing, for the most part, effectively. It seems a pity that Father Bossetti did not round out this elaborate production by engaging the best local soloists for the principals of the cast. Grace Nelson, who was the Santuzza, possesses a good voice, unevenly schooled. She had evidently been intelligently coached in the action of the part. The Lucia was vocally adequate. The performance attracted a very large audience.

Preceding the opera, Father Bossetti's choir was heard in an interesting program of sacred music. It is understood that the production of an opera by the Cathedral singers will be an annual event.

The American Music and Art Society of Denver, which has held several interesting sessions during the season just closing, conducted a contest for women's choruses last evening at the cathedral room of the Albany Hotel, following a dinner to the members. Three local organizations competed, the Woman's Club Chorus of forty-four voices, Frederick Schweikher, conductor; the Tuesday Musical Club Chorus of twenty voices, Mrs. Marie Schley-Bren-Kaus, conductor, and the Wilcox Women's Choral Club of twenty-one voices, John C. Wilcox, conductor. The competition number was a three-part arrangement of Clark's "A Bowl of Roses," by Lewis. The prize of \$25 was awarded to the Wilcox Chorus by the judges, Henry Houseley, Madeline Brooks and Arthur Marriott. J. C. W.

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## MABEL GARRISON IN A BALTIMORE RECITAL

Metropolitan Soprano's Many Engaging Qualities Strikingly Set Forth in Charity Performance

BALTIMORE, May 7.—Mabel Garrison, the American soprano of the Metropolitan Opera Company, with her husband, George Siemomn, at the piano, gave a benefit recital for the Maryland General Hospital and Red Cross Auxiliary at the Lyric last night. Needless to say, this being a charity concert and the reappearance of a "home product" in music, an audience of considerable size was present.

A highly attractive stage presence, a voice that wins favor through its charming purity, flexibility and freshness, and a decided interpretative intelligence are the assets with which Miss Garrison is rapidly striding into national prominence. Each number on her long program gave some disclosure of artistic tone manipulation. The simplicity of the old English songs, the amazing facility of her execution of the Mozart aria from "The Magic Flute," the depth of feeling in the Wolf songs, the atmospheric treatment of the Duparc and the Lalo songs, the coloring of the songs by American composers, La Forge, George Siemomn and Horsman, and last but not least, the ideal beauty with which a group of folk-songs of various nations was delivered marked Miss Garrison's work with the highest art stamp.

Several very effective encores were gracefully given in response to insistent applause. George Siemomn played very sympathetic accompaniments.

F. C. B.

School Girl Chorus in "Rose Maiden" at Albany, N. Y.

ALBANY, N. Y., May 8.—A delightful musicale was given by the Glee Club of the Albany Academy for Girls and assisting artists last night. The chief number was Sir Frederic H. Cowen's cantata, "The Rose Maiden," the soloists being Marie Minier, soprano; Katherine Richards, contralto; Edgar S. Van Olinda, tenor; Edward L. Kellogg, baritone, and Howard Smith, tenor. Thomas Francis O'Neil, a boy violinist, was a

soloist and Laeta Hartley, pianist, an instructor at the academy, gave several Chopin numbers, in which she clearly brought out the spirit of the composer, and the "Mephisto Waltz" of Liszt. The musicale was under the direction of Dr. Frank Sill Rogers. W. A. H.

## CHILD IN DANCE MATINEE

Tiny Lillian Emerson Gives Delight—Jacobs Orchestra Heard

While the satiated public has little faith in child prodigies, an audience at the Princess Theater, New York, on Friday afternoon, May 7, was keenly interested in tiny Lillian Emerson, who gave a program of original dances. At the most, this child has not gone beyond her seventh Summer. Her lithe little body unhampered save for a small chiffon drapery, she glided about, the personification of rhythm and grace, in such compositions as Mozart's "Pantomime," Grieg's "To Spring," and "Asa's Tod," Moszkowski's "Bolero," and, among others, Grainger's "Molly on the Shore" received remarkable interpretations. A Hawaiian Kilima Waltz, played by Kalamoko on a native instrument, was given such a naïve spirit of fun, that the audience demanded a repetition and many encores.

Max Jacobs' orchestra gave pleasingly Grainger's "Mock Morris Dance," D'Ambrosio's "En Badinant," Andreoli's "Preludio e Minuetto" and A. Walter Kramer's "In Elizabethan Days." A. S.

## HANDEL 'SAMSON' WELL SUNG

People's Choral Union of Boston Gives Eighteenth Annual Concert

BOSTON, May 1.—The People's Choral Union, of which Frederick W. Wodell is conductor, sang its eighteenth annual Spring concert last Sunday evening in Symphony Hall. Handel's "Samson" was sung and the chorus was assisted by Mme. Mona Holesco, soprano; Ida Gardner, contralto; Alfred D. Shaw, tenor; Burton Piersol, basso, and Nelson Raymond, baritone. Members of the Boston Symphony Orchestra furnished the accompaniment and Herman A. Shedd and Grace Brown presided respectively at the organ and piano.

The chorus, under Mr. Wodell's guidance, gave a vigorous and commendable performance. The solo singers, with the exception of Mr. Piersol and Mr. Raymond, were heard here for the first time and were received with enthusiasm. Mr. Shaw, the tenor, sang the title rôle artistically. W. H. L.

## "MOUNT OF OLIVES" REVIVED

Beethoven Oratorio Feature of Carlisle Society's Fine Concert

CARLISLE, PA., May 2.—What was in some ways its best music festival was given by the Carlisle Oratorio Society, Frederic Martin, conductor, on April 28. The program was made up of Beethoven's "Mount of Olives" oratorio and Grieg's "Olaf Trygvason." This was the ninth annual appearance of the society.

Under Mr. Martin's direction, excellent results were obtained, the orchestra, comprised of Russian Symphony men, helping greatly to make the ensemble pleasing. The assisting soloists also gave entire satisfaction. They were Maude Stoddard, soprano; Marie Morrisey, contralto, and Wilfred Glenn, basso. Mr. Martin deserves praise for resuscitating the fine Beethoven work which assuredly is too infrequently heard.

## MUSICAL ART CLUB OF BOSTON CLOSSES SEASON

Vera Barstow, Violinist, Makes Fine Impression as Soloist—The Choral Numbers Well Sung

BOSTON, May 1.—Vera Barstow, violinist; Laura Littlefield, soprano, and Dr. Arthur Gould, baritone, were the assisting artists with the Musical Art Club's chorus of women's voices, when that body, with Stephen Townsend in the conductor's stand, gave the final concert of its seventh season in Jordan Hall, on Thursday evening. Miss Barstow was heard here recently at a Musical Art concert, when her artistic playing made such a profound impression that she was re-engaged. On Thursday evening she played numbers by Sarasate, Kolar, Lalo and Hubay and renewed the favorable impression she had previously created. Her playing is straightforward and she draws a warm and expressive tone. Accompanying her at the piano was Jessie Davis, whose playing was excellent.

The chorus sang Henry Hadley's "A Legend of Granada," Mrs. Littlefield and Dr. Gould taking the solo parts; the "Prayer," from Moussorgsky's "Boris Godounow," Nevin's "The Night Has a Thousand Eyes" (sung unaccompanied with Miss Barstow playing violin obbligato) and "Robert of Lincoln," by Homer Bartlett. The solo in the latter was sung by Mrs. David Beyer, who possesses a phenomenally high and bird-like soprano. The chorus sang with spirit and good tonal balance.

Mrs. Littlefield, accompanied by Mrs. Dudley Thomas Fitts, was heard in a group of songs by Brahms, Wolff, Horsman and Cyril Scott. Her lyric soprano voice and distinct German diction were revealed most impressively in Eric Wolff's two songs, "Die Lor' Sitzt Im Garten" and "Schlummerliedchen." Her two English songs were Horsman's "Bird of the Wilderness" and "Don't Come in Sir, Please," by Cyril Scott. These she sang artistically, although the latter song is hardly worth a singer's efforts.

Besides his work in the Hadley "Legend," Dr. Gould sang the aria "Vision Fugitive" of Massenet. His voice is a rich, resonant baritone of extraordinary range. Herbert Ringwall was the club accompanist. W. H. L.

## FRESNO'S PAGEANT

Music by Local Composer in Production of "Dionysus and the Raisins"

FRESNO, CAL., May 1.—The allegorical pageant, "Dionysus and the Raisins," was the principal feature of the Raisin Day celebration in this city yesterday. It was a Fresno creation, with the story written by George H. Huntington, of the Fresno Normal School, assisted by Lionel Dalton, and the music by Earl Towner, musical director in the Fresno High School. So Fresno asserts her claim to recognition as the music and art center of the great San Joaquin Valley, and it is probable that pageants similar to that of yesterday will be held once a year.

"Dionysus and the Raisins" was not distinctively a music festival, though the musical part was important. About 10,000 persons witnessed the pageant, among the spectators being Gov. Hiram Johnson and other State officials.

The first thing on the afternoon's program was the singing of "Welcome, Sweet Springtime," by a chorus of 1,600 school children, under the direction of Arthur G. Wahlberg, supervisor of

music in the public schools, with accompaniment by orchestra directed by Mr. Towner, the composer. Then came the pageant, with much marching and dancing and the incidental music, which proved bright and pleasing and well in keeping with the spirit of the pageant. Ambitious choral songs, in addition to the opening number, were "Oh, California," with poem by the Rev. F. B. Cowgill, of Fresno, and music by Earl Towner, and "I Love the Stars and Stripes," by Jessie Gaynor. T. N.

## FESTIVAL FOR INDIANAPOLIS

Mrs. Talbot Announces Extra Concerts—Pavlowa and Bruch—"Arminius"

INDIANAPOLIS, May 5.—Pavlowa and her assisting solo dancers and ballet corps appeared in a delightful program of pantomime opera at the Murat Theater on April 24 under Ona B. Talbot's management.

Two extra concerts to be known as May Day Festival have been announced by Ona B. Talbot and will be given on the afternoon and evening of May 13 at the Coliseum in the Fair Grounds, where the New York Symphony Orchestra under Walter Damrosch, assisted by John McCormack and other singers, will appear.

The program of the final season concert of the Musikverein was given entirely to Max Bruch's "Arminius" on April 26 at the German House under the direction of Alexander Ernestinoff. In the rôle of the Priestess Frieda Klink, who has a rich contralto voice, sang satisfyingly. William Wegener was well chosen for the rôle of Siegmund. Arminius was sung by Siegfried Phillip, who interpreted his rôle in a musicianly manner. The work of the chorus was at times very effective.

The only evening concert open to the public by the Indianapolis Matinée Musical was given on April 28. Those participating were Mesdames C. A. Pfafflin, G. B. Jackson, Katherine Bauer-Allin, Herbert Woollen, F. W. Gregor, G. O. Freiermoed, W. W. Howard, H. H. Rice, F. T. Edenharter, F. Henry and Sharp, Misses Eleanor Atkinson, Marie Flanner, Marie Dawson, Mary Traub, Ruth Murphy and Mr. Freiermoed. P. S.

## NEWPORT CHORAL CONCERT

Oratorio Society Sings Composition of Local Musician

NEWPORT, R. I., May 1.—The closing concert of the season by the Oratorio Society, Victor Baxter, conductor, was given in the auditorium of the First Presbyterian Church on Thursday evening before a good-sized audience. The soloists were Mrs. Mary Curley-Rooney, soprano; Mrs. Frank S. Hale, contralto, and Lewis E. Denison, of Pawtucket, baritone. A feature was the fine performance of Marshall R. Kernochan's sacred cantata, "The Foolish Virgins," which had been given in America only on one other occasion. The chorus parts, which are for women's voices, were splendidly sung, as were also the solos by Mrs. Hale and Mr. Denison.

Mr. Denison, a pupil of Arthur Hubbard, of Boston, also sustained the baritone part in Max Bruch's "Fair Ellen." He has a rich warm voice of exceptional beauty.

Lola Phinney, of Newport, wrote for the occasion a chorus for mixed voices, "What Voice of Gladness," which proved to be a well written chorus, tuneful and original and well sung by the society. Both Mrs. Rooney and Mrs. Hale sang their solos well and the playing of the orchestra was effective. C. LeRoy Grinnell, at the organ, lent strong support. G. F. H.

Chopin Recital Opens Series by Peabody Conservatory Pupil

BALTIMORE, May 4.—Katie Bacon, a young English girl who is a pupil of Arthur Newstead at the Peabody Conservatory, has set for herself the task of giving a series of five piano recitals on the Monday evenings during May. The first proved unusually successful. It was given at Arundell Hall last night and the program was made up entirely of Chopin compositions. Miss Bacon gave ample evidence of technical maturity and her playing held the charm of simplicity. F. C. B.

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## PORTLAND (ORE.) BARITONE MAKES OPERATIC DÉBUT

Hartridge Whipp Sings "Amonasro" in  
"Aida" Successfully with Italian  
Opera Company

PORTLAND, ORE., May 3.—Hartridge G. Whipp made his operatic début Thursday evening in opera as *Amonasro* in "Aida" and scored a marked success. The performance was one of the best given by the Italian Grand Opera Company, now in the fifth week of its engagement here. Mr. Whipp is a Portland baritone. The artists who sang with him were Katherine Lynbrook, as *Aida*; Luisa Cechetti, *Amneris*; Eugenio De Falco, *Rhadames*, and Olinto Lombardi, *Ramfis*. Luigi Cechetti was conductor. Nothing but praise was found for Mr. Whipp's performance.

The company has been so successful that the four weeks' engagement has been extended two weeks longer. "Aida" will be repeated on Saturday evening, when Mr. Whipp will again appear as *Amonasro*.

The week has been full of musical events of unusual interest. On Tuesday evening Mrs. Robert W. Schmeer gave a recital at the Multnomah Hotel, assisted by the Treble Clef Club, under the direction of Mrs. Rose Coursen Reed. Mrs. Schmeer's voice is beautiful in quality and she sang with a finish which showed the result of a year's coaching with some of New York's leading teachers.

On Thursday evening Mr. and Mrs. Dent Mowry appeared in a recital program of exceptional interest. Mr. Mowry is one of the most gifted pianists who has been heard in Portland. Several of his own compositions were much enjoyed. Mrs. Mowry is also a finished pianist, and the Mozart Sonata in C Major, arranged for two pianos, was one of the gems of the program.

Mary Bernhofer, coloratura soprano, who has recently returned from Germany, where she sang in opera, gave a recital at the Masonic Temple on Monday evening and won warm praise. Mrs. Carmel Sullivan Powers assisted Miss Bernhofer and sustained her reputation as a harpist of exceptional merit. Charles Duncan Raff, 'cellist, also won much praise for his masterly playing.

At the last meeting of the MacDowell Club several songs by Bainbridge Crist were sung, and much interest expressed in this composer, who is the son of Mrs. Alexander Shaw, of this city. Mr. and Mrs. Crist are to spend the Summer in Portland.

Mrs. Herman Politz, one of Portland's young singers, won much applause for her singing at the entertainment given by the United Women's Clubs of the city last week. The chorus from the Monday Musical Club and the "Kinder Sym-

phony," by members of the MacDowell Club, were also greatly enjoyed.

Mme. Mariska Aldrich, of the Metropolitan Opera Company, is singing at the Orpheum Theater here and drawing capacity houses. H. C.

## BIRMINGHAM GIRL WINNER OF PIANO CONTEST IN SOUTH



Prudence Neff, Victor in Federation  
Piano Contest of Southern District

BIRMINGHAM, ALA., May 1.—By the finished pianism and virtuosity of Prudence Neff of the Southern School of Musical Art, Birmingham climbed higher up in the list, musically speaking, the past week when this clever young woman appeared in the Southern artists' contest at Memphis, winning a distinction, that of appearing at the meeting of the National Federation of Musical Clubs in California next July, over ten representatives from the South.

Miss Neff is strictly an American product and is proud of the fact, having declined offers to perfect her studies abroad, by the Mu Phi Epsilon sorority, a national institution of great repute which has as honorary members such artists as Schuman-Heink and others.

Miss Neff has appeared as soloist with the Chicago Symphony Orchestra, Minneapolis Symphony and the Russian Symphony, besides having toured the West with Hugo Herman, Ludwig Becker, Kocian, Maggie Teyte and several chamber musical organizations. A. H. C.

## KANSAS CITY RETURN OF MME. HUDSON-ALEXANDER

Soprano Charms Her Recital Hearers—  
Marie Kaiser Able Soloist of Mr.  
Sear's Fine Chorus

KANSAS CITY, Mo., April 29.—Caroline Hudson Alexander, the popular soprano, gave a most enjoyable recital in the Grand Avenue Temple on Friday evening. This delightful singer was warmly welcomed. Mme. Hudson-Alexander had chosen an especially interesting program, including a splendid Schubert group, the opening number; "Die Allmacht," being sung with impressive dignity and glorious tone quality. A particularly happy selection was "With Verdure Clad" from the "Creation"—as it served to display the exquisite quality and splendid schooling of Mme. Hudson-Alexander's voice. An attractive French group was followed by several songs in English. Liza Lehmann's "Snake Charmer" with organ accompaniment was a favorite. Powell Weaver, organist of Grand Avenue Church was an unusually efficient accompanist.

The closing concert of the Schubert Club on Tuesday evening in Convention Hall was by far the best that the club has given. Under the baton of Clarence Sears, they sang their several selections with good attack and finished interpretations. Grieg's "Landsighting" was given exceptionally well and marked improvement was noted in the singing of Charles Glaskin Sherman, baritone, in the solo parts. His voice, of pleasing quality, rang out with telling effect. In Scott's "Pirate's Wooing," Stanley Norvell, bass, sang his solo with good style. The Forbes String Quartet, Clara Craugh, pianist, and Bernice Walker, organist, accompanied the chorus.

Marie Kaiser, soprano, sang the solo parts in Herman Mohr's "To the Genius Music," also several solos. She was received with enthusiasm and responded to several encores. There is in her voice a beautiful quality which was most apparent in her English songs. Debussy's "L'Enfant Prodigue" was sung with fine regard for the difficult phrasing and her climaxes were effective. Clara Craugh gave Miss Kaiser excellent support at the piano.

Two recitals of interest have been given by local singers. Ella Schutte soprano was heard to much advantage on Friday evening. Ella Schutte was an able accompanist. Ruth Standish Cady gave an attractive recital assisted by Mrs. B. J. Dalton, accompanist, and William B. Dalton, 'cellist. The soprano showed decided interpretative gifts. M. R. M.

## Foerster Works in Pittsburgh Program

PITTSBURGH, PA., April 30.—At the twenty-fifth anniversary of the Ladies' Aid Society of the South Side Hospital last evening the musical program included several compositions for 'cello, "Cavatina" and "Devotion," by Adolph M. Foerster of this city, played by C. H. William Ruhe, accompanied by the composer. Henrietta Hibbard sang songs by Gertrude Ross, Campbell-Tipton, Ward-Stephens and Kaun, accompanied by Edwin Harris. Rev. C. M. Miller delivered an invocation and addresses were made by Clarence Burleigh and Dr. C. C. Hersman.

## Zoellner Quartet Closes Successful Concert Series in Sheridan, Wyo.

SHERIDAN, WYO., April 24.—The Zoellner Quartet appeared here recently in the fourth event of the Amphion Society concert series, and scored

an emphatic success. No more artistic recital has been heard here and comment was universally commendatory. We feel extremely fortunate in closing our season with this splendid organization, after appearances of Cecil Fanning, Maud Powell and Rudolph Ganz, all of whom have furnished us the most satisfactory series of concerts in our history.

## Ann Arbor School of Music Announces Diploma Winners

ANN ARBOR, MICH., April 30.—Albert A. Stanley, director of the University School of Music, Ann Arbor, has announced the names of the prospective students who will receive diplomas and certificates in June of this year as follows:

Piano Department: Artist diplomas, Ethel Brodby Grant, Mary Louise Rowlands, Helen Josephine Malcomson, Helen Marguerite Derfus. Normal diplomas, Myra Dorothea Moon, Florence Alma Clark, Louise Lydia Gaylord. Vocal Department: Normal diploma, Hannah George Cochrane. Organ Department: Artist diploma, Frank Albion Taber. Public school music and drawing certificates: Mary Helen Angel, Bess Ada Adgate, Ruby Bigelow, Gladys Sarah Chubb, Flora Eulalia Peterson, Bessie Oaks Purvis, Flora Mae Skidmore. Public school music certificates: Lucy Mae Cannon, Gertrude Nina Davis, Mildred Louise Kellan, Odra Ottis Patton, Marion Jane Woolley. Public school drawing certificates: Phyllis Gay Smith, Bessie Belle White.

C. A. S.

## A "Live Wire"

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# THE MUSICAL ARTIST'S NEW FIELD

Community Musical Development—Limitations of Concert  
Artist's Career—Artist as Citizen—Opportunity for  
Conducting

By ARTHUR FARWELL

[Note.—This article continues the exposition of the division of the modern musical world into the three camps, "Servers, Conservers and Antichrist in Music."]

IT is the composer only—the creator of music—with whom we have thus far been concerned in outlining the ideals of the "Servers." But after the creation of music there follows its distribution and application, and thus the "Camp of the Servers" finds the other half which makes it a perfect whole in the performer, artist, or other distributor of music—the musical administrator in the broadest sense—in so far as he shares and strives for the ideals of this "camp." And just as wholly new paths of activity are opening up for the composer with the growth of a broader musical humanity, so are new paths and fields opening up before the performing artist, if he will but observe and think.

If the musical artist has as yet perceived and availed himself of but little of these new possibilities of which we are speaking, it is due to his habit of continuing, despite the changing order of the present, to think only along time-honored traditional lines. For the performing artist, if he is to succeed in the musical world, which for him commonly means only the concert world, there are

just certain well understood things to do and no others. The machinery for turning out regulation concert artists by the thousand, as spools or buttons are turned out, has long been perfected and maintained in energetic operation. A few of these artists rise to the top, but the vast majority are doomed to an artistic life of desperate pretensions but of secondary or third-rate order, and an increasingly sordid struggle for a few engagements. Many, without having the true "calling," fall back upon the occupation of teacher.

## Musicians' Mental Status

One of the inevitable results of this traditional, cramping manufacturing process for musical artists is seen in the undeveloped mentality of so many musicians of high abilities, a fact often deplored, but never satisfactorily explained or rectified. The life of the ambitious music student is given wholly, or practically so, to his preparation for a musical career. The latter is maintained at the continued expense of liberal education. Constant travel abets the conspiracy against the development of the concert artist's mentality, a conspiracy further abetted by the ironical fact that a huge expressive power in music is possible to an emotional nature of very slight mental aspirations or attainment. The most that is done by way of rectifying the matter is to recommend a broad culture for the artist, a course laudable in its quality of exhortation but practically nil in effectiveness. The last half century has seen a decided general advance in the cultural status of the artist, however, and has produced musicians of high intellectual capacities.

If we look a little more deeply at the matter we shall see that it is not after all a mere refinement of "culture" that we would wish to see in musicians, but a capacity for meeting and mingling, in the common run of affairs, with his fellows in other walks of life. We wish to see him not so much a savant as a citizen. This is not a matter of learning, but of mixing shoulder to shoulder with other citizens in the conduct of a well-ordered community life, a condition equally beneficial to the musician and the community. As a rule this is not the case; we usually see musicians as a class flocking together and forming an isolated society in which their deficiencies in these respects will cause them no embarrassment. In its final result this course is stultifying to the musician in his development of character, his happiness and his success.

How do the ideals and processes of the "Servers" bear upon all the conditions which we have been describing? In the way in which these ideals and processes touch most closely the interests of the musical artist, they relate to the pressing out beyond the narrow confines of our traditional and commercialized concert world to the people as a whole, which means reaching eventually the other ninety-five per cent. of the people instead of about five per cent. as at present. In other words, they relate to an intercourse of the artist with the entire community instead of the minute fraction of it which has heretofore been his province. It is not to be denied that this "concert world" itself has felt the expanding influences of the time, to a certain, even a considerable, degree, and that through the enterprise of managers and the processes of musical education it reaches to-day a great many more people than it did a few decades since. But this growth represents only the training a little further of an old principle, not the setting in operation of a new. It carries with it all the non-desiderata of the old system. Instead of attaining the new, broad and sweeping results which we require, it merely pro-

duces a little expansion in a narrow older result. What we need is a result of a new order.

## The New Pathway

The way to the new order is being pointed out, and hewn out, by the community musical enterprises of the present. Not the transient, exotic and half-digested affairs engaged in by more or less of the whole community, of the old-fashioned "music festival" type, but the new type of permanent community enterprise. A form approximating in certain respects to the new type we have had in America for many years in the choral movement in Bethlehem, Pa., with its culminating annual expressions in the "Bach Festivals." Here the interest and co-operation of a large part of the community has been enlisted in a choral development, under the inspiration of one man, Dr. Wolle, who under other conditions might supposably have been only one of the countless army of struggling "musical artists" or teachers, but who in conducting this movement fills his life to the brim with wholesome, vital and important musical activity. The confinement of the movement to the music of Bach, while having led to an admirable result in this case, is in the nature of a limitation which would scarcely recommend itself to American communities at large.

The Litchfield County Choral Union, of Connecticut, with its annual "meetings" at Norfolk, Conn., has existed for a number of years, and is an institution on similar principles, but on a broader ground. Here again the communities of several towns have co-operated in a far-reaching choral enterprise under the leadership of a man, Richmond P. Paine, who also under other and traditional circumstances might have been a musical artist or teacher only, living only in the cramped and restricted round common to such musicians. As it is, his activity is far-reaching, wholesome, happy, life-giving and tremendous for himself and the entire communities in which he labors. This movement is unique in having one man, Carl Stoeckel, to provide for its needs in a material, as well as in an ideally formative way, and to give its annual expression surpassing features which could not be attained without large means. This circumstance is, however, by no means a *sine qua non* of such a movement, as every thriving community holds within itself the means of supporting an enterprise of this nature, which will be forthcoming in proportion as the worth of the enterprise to the community makes itself felt.

In a modified way the Bohemian Club of San Francisco, with its annual "Midsummer High Jinks" presents another such growth of many years standing. Were it not for local and public-spirited citizen-musicians (as well as poets, electricians, dramatic enthusiasts and others) who again under other circumstances might have been restricted to the sphere of troubadouring musical artists or obscure teachers, this most remarkable development, revealing, as it does, the artistic vision and dynamic power of San Francisco and affecting the artistic ideals of the entire Pacific coast, could not have occurred.

The latest of such developments is the "Community Chorus" of Rochester, inaugurated by one individual, Harry Barnhart, the singer who produced such astonishing effects with the crowds at the Fourth of July celebration at City Hall, at the Community Christmas Tree in New York, in recent years. In this case, which bears more closely upon our point than any other, the originator of the movement, having the community ideal definitely in mind and having been strongly inspired by its unlimited possibilities, deliberately forsook the life and aims of the "musical artist" to realize this newer aim. The result has been phenomenal. By the simple process of taking in all comers from the community, he has produced a very large chorus of splendid tone, which can be turned to communal purposes of all sorts, as public park concerts, local celebrations, Community Christmas Trees, special concerts of its own, etc. In one year's space the movement has spread to five nearby towns.

## Conclusions

To what conclusion, what outlook, for the "musical artist," do these matters lead us? To this—that the musical

artist who does not find the traditional concert world capable of offering him the full realization of his life and ideals; who has genuine abilities but for one reason or another is not adapted for the ordinary concert career, or fitted to prosper commercially in an exclusive devotion to it; who is unhappy in its economic status and commercial conditions; who finds that running to and fro about the country prevents him from anywhere striking root in the life of his people and developing the character he wishes to form; who wants to live the life of a citizen among citizens; who wants to find his place, his function, his service and his reward with the whole people about him through simple, wholesome, energetic and constant exercise of his musical capacities—that such a musical artist may find his true pathway of life in going out to the whole people of a given community and uniting them in some one of the possible forms of community musical activity.

Given such a desire and ideal, the first thing that the artist will want to know is what are his chances of making a living in taking such a course. Here it is to be said at once that except under specially favorable or exceptional conditions he cannot expect to profit much, perhaps not at all at first, in his direct connection with the community enterprise in which he engages. In the instances cited there is much variability in this respect. He enters this course because he sees that it fills a great social, artistic and spiritual need of the time, that it presents positively unlimited possibilities of development, and that it means that he can live the kind of life that he wants to live.

What such a course does do for him, and what he is not likely to see at first, is this—that it brings him into a relation with the community which as a constantly traveling concert artist he cannot attain; that it gives him an established and prominent place in a community; and that, holding such a place and mixing with every class of citizens, he comes to find many opportunities opening up before him of performing remunerated work in different directions, as teacher, performer, conductor, lecturer, or in whatever direction his capacities may lie. He gradually and normally establishes a place for himself and his work in its different aspects and creates a demand for his services, and from such a stable base he may still reach out to such activities as a concert artist as his time and abilities permit, without depending upon this alone for a precarious existence. He has become a citizen as well as a musician, and will be accorded a citizen's place.

## Opportunity to Conduct

One advantage of particular moment and timeliness lies in the fact that through the sort of enterprises in which he will engage he will gain experience as a conductor, and such enterprise will do, and is doing, much to provide the desperately needed opportunity for experience in this direction in America. The one who begins by directing a "Community Chorus" will soon find himself called upon also to conduct orchestra, and indeed there is the possibility of organizing community orchestras from the start, as well as community choruses. And beyond, and including both lies the opportunity of conducting community musical-dramatic events.

It is scarcely to be expected that there will be a great and sudden outburst from the ranks of the traditional "musical artist" into this new field which is so significantly opening up, but it is a matter for the individual artist to begin to take into serious consideration, to study and ponder. It presents a vast and still little explored and little exploited field for the musical artist as "Server," and represents one of greatest musical movements and opportunities of the time. The fact that the United States Government is already planning a study and investigation of "community music" in America is an indication of the extent to which the movement has already grown, and will not be lost sight of by the thinking musician.

Bartolomeo Dadone, baritone, who recently sang with the Lombardi company on the Pacific Coast, has sailed from New York for Caracas, Venezuela to join the opera company of Impresario Mancini at the Municipal Theater, Caracas.

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## CLIMAX OF YORK'S SEASON OF MUSIC

Oratorio Society Has its Most  
Successful Festival—"Redemption" a Feature

YORK, PA., May 1.—The twelfth annual Spring festival of the York Oratorio Society provided the climax of the most fruitful music season that this city has had of recent years. The artistic success accomplished has probably never been equalled in the history of the society. Dr. J. Fred Wolle, of Bethlehem, leader of the famous Bach Festival Choir, is the director of the chorus for the second season. The festival was given in the York High School Auditorium and more than 2,000 persons attended the afternoon and evening concerts.

A symphony concert was given in the afternoon by the Russian Symphony Orchestra, of New York, Modest Altschuler, conductor. The performance was a decided success. The vocal solo of Wilfred Glenn, basso, "O tu Palermo," from "I Vespri Siciliani," by Verdi, with orchestra accompaniment, and the solo of Marie Morrissey, contralto, "My Heart Is Weary," from "Nadeshda," by Goring-Thomas, with piano accompaniment, drew forth enthusiastic applause. Jacob Altschuler played a viola solo in an artistic manner, offering "In the Aul," by Ippolitow-Ivanoff.

The singing of "The Redemption," by Gounod, in the evening, with a quartet of soloists consisting of Marie Stoddart, soprano; Marie Morrissey, contralto; George Harris, Jr., tenor, and Wilfred Glenn, basso, brought out the best efforts of the local chorus and was a genuine triumph for the singers and Dr. Wolle. The chorus has 150 voices.

Miss Stoddart was no stranger here, having sung with the society at its concert last Spring. In such numbers as "From Thy Love as a Father" she demonstrated her unusual artistic ability. Miss Morrissey won instant recognition with one of the best contralto voices ever heard with the society, a fine presence and all the qualifications for a successful concert artist. The enunciation of Mr. Glenn is clear and his expression delightful. Mr. Harris has a voice of wide range and pleasing quality and his diction is particularly fine.

Marian Gibson, a daughter of M. B. Gibson, of this city, and a pupil of Nicholas Douthy, sang in the trio of female voices, her well trained soprano blending effectively with the other voices. A chorus of twenty boy sopranos from St. John's Protestant Episcopal Church sang the chorus "Unfold Ye Portals" in "The Redemption" with fine effect. Mary Haines Taylor, the accompanist of the society, was at the organ. G. A. Q.

### Memorizing an Art Song

"Mme. Julia Culp and I were discussing one of Schumann's songs which we both sing," said Mme. Elena Gerhardt recently to a New York Herald inter-

viewer. "Can you say the words off hand?" she asked. I could not, and neither could she. But either of us could have sat down at the piano and sung it without a mistake. It merely goes to show that *lieder* singing is an art closely related to painting pictures. When I am on the stage singing I can see in my mind's eye all of the notes on the musical staff just as they are printed on my copy of the song I am singing. I know just where the pages turn, and if my accompanist's copy happens to be different from mine and the pages turn at different places it annoys me. It is necessary to have some definite way of remembering, as there is no prompter on the concert stage as in opera."

### DADMUN'S TOUR OF SOUTH

Baritone Appearing in Five Southern  
States—His College Recitals



Royal Dadmun, Popular American  
Baritone

After winning many successes this season in concert and recital, Royal Dadmun, the gifted baritone, left New York recently to begin a ten day's tour of the South. Mr. Dadmun was heard in Handel's "Messiah" in New Orleans on May 8, while the remainder of the tour embraced engagements in North and South Carolina, Virginia and Alabama.

Mr. Dadmun goes to Fredonia, N. Y. directly after his Southern dates to sing a recital before the Woman's Club of that city on May 21. His success this season has been notable in the field of recitals at various colleges as well as in concert and oratorio, his recitals at Williams and Colgate being eminently successful. During the coming season he will devote considerable time to recitals at the colleges and will again be under the management of the Music League of America.

### Carolyn Cone in Muncie Recital

MUNCIE, IND., May 1.—The recital by Carolyn Cone, pianist, on the evening of April 29, proved to be one of the best concerts given in this city this season. The program contained the Chopin Sonata in B Minor, the Wagner-Liszt "Liebestod" and compositions by Gluck-Brahms, MacDowell, Debussy and Brahms. The sonata sufficed to show the musicianship and interpretative ability of the pianist; the "Liebestod" served to demonstrate the romantic qualities of her playing, while the MacDowell gave the opportunity for an exhibition of brilliancy in technic. The entire program proved the versatility of the pianist and evoked much applause from a large audience.

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### ESTHER OSBORN, SOPRANO, IN A ST. PAUL RECITAL

Singer at Her Best in Numbers Requiring  
Dramatic Expression—Pianist  
Plays Own Compositions

ST. PAUL, April 30.—Esther Osborn, operatic soprano, assisted by James A. Bliss and Carrie Zumbach Bliss, pianists, appeared in recital Thursday evening at the Masonic Temple, before an audience of fair numerical dimensions and greater enthusiasm.

Miss Osborn was in good voice. Her first number, the "Ballatella," from "Pagliacci" brought her warm applause and a huge bouquet of roses. A group of Brahms songs resulted in two recalls and a group of Swedish songs was also encored, as were likewise her American numbers. A certain declamatory style, at times inadvisedly applied, was more appropriately used in Verdi's "Ah, fors è lui," a number which at one and the same time offered the opportunity for power of dramatic expression and brought to notice coloratura limitations. Rogers's "A Star," lying where Miss Osborn's voice has the most warmth and color, was particularly enjoyable.

Carrie Zumbach Bliss's accompaniments were delightful. So was her pianism in two piano numbers with her husband, James A. Bliss. A Grieg Ballade

was charming in the finish and polish applied to its clearly outlined and delicately shaded variations.

Mr. Bliss played a group of his own compositions, including the *Scherzo* from his second Sonata and two Etudes. Another group of five MacDowell numbers gave pronounced satisfaction.

Mrs. Bliss has just returned from a successful concert tour with Florence Macbeth, a tour unfortunately cut short, however, by the serious illness of her manager, A. J. Bernhardt.

Miss Macbeth, with her parents, has taken an apartment in St. Paul, where she will remain, pending further developments concerning a continued concert tour. F. L. C. B.

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Concert at Freeport, L. I.

The Bradbury Quartet, Lois Long Hackett, soprano; Florence Stockwell-Strange, contralto; Clarence Cooper Bawden, tenor; Rowlee McElvery, bass, and Kathryn Platt Gunn, violinist, and Irwin Hassell, pianist, gave a program at the Elks' Club, Freeport, L. I., on Monday evening, April 26. An audience of about 2,500 applauded the excellent singing of the quartet in songs by McFarland and others. Mr. Hassell won favor in pieces by Liszt and Tchaikowsky and Miss Gunn in a group made up of a Canzonetta by Frlm, a Tchaikowsky Melodie, Moszkowski's "Guitarre" with the Sammartini-Elman "Canto Amoroso" as an extra. There were solos for the various members of the quartet, Mme. Stockwell-Strange winning favor in songs by Reinhardt, Busch, Beach, Kramer and Cowen, Miss Hackett in songs by Gilbert, Ronald and Woodman and Mr. McElvery in the "Pagliacci" Prologue and songs by Bullard and Lohr.

A group of distinguished singers, including Pasquale Amato, Adamo Didur and Andres de Seguro, participated in a benefit for war sufferers at the Russian Bazaar held in New York recently.

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## Concordia Chorus Still Ruling Spirit in Musical Advance of Wilkes-Barre

WILKES-BARRE, PA., May 5.—The larger musical season in this city has closed. There have been about the usual number of large events—orchestral and choral concerts, etc. Kreisler's triumph was phenomenal and the memory of his recital will not fade. The High School choruses have appeared at various functions and have shown a consistent development. Another season it is expected there will be started an annual choral festival, among the various school choruses of the city and suburbs. Some attempt in this direction may be made this season, at the closing of the school terms, though the choruses will sing for exhibition and not competitively.

The particular musical impulse may fairly be said to have come, as it has for years, from Concordia. This male chorus, for more than thirty years, has maintained its organization, giving at least two concerts each year. It has entered various competitive events inside and outside the Northeastern Sängerbund and its general reputation is that, given a fair field and no favor, none of the male singing societies that it has ever encountered could defeat it. But the vitality heretofore lavished on sängerfest preparation has of late been better employed at home, where this society stands as the largest musical missionary influence. This year it departed from the routine of all the years and transferred its two public concerts from its own hall to the Irem Temple, the beautiful concert hall that has made fame for Wilkes-Barre. The first concert was given in the late Fall with the assistance of the Manhattan Ladies' Quartet. The second and concluding concert took place a few days ago, with Gertrude Rennyson as the assisting soloist. Incidental to the change of concert locale, the society instituted a "booster"

campaign, which brought a considerable enlargement to its sustaining membership and guaranteed the expenses of the two big concerts.

Under the new system 1,200 to 1,500 persons hear the concerts, as against less than half that number, under the old system. The recent concert included Gereicke's "Anthem of Praise," Abt's "May Night" and "Laughing Song," "Blue Danube" waltz, Nevin's "Night Hath a Thousand Eyes," with violin obbligato, and Borsh's "Song to the Girl I Love," with cello obbligato. The performance, except for the "Blue Danube," was a *capella*. The director, who has been with the society twenty years, has shown of late no diminution of youthful enthusiasm but a constantly widening insight and scope of interpretation. His work this season has been eminent in its musicianship.

Since the Concordia obtained such a signal success at Baltimore last May, the scheme of a New York concert has been under consideration. This chorus has something to offer New York and in another season the venture is likely to be made. With a wide repertoire, much concert experience and a chorus ranging year by year from 100 to 120 voices, it is thought that Concordia may attain from a New York visit that impulse and reputation that have so much value in musical enterprise.

An addition to the Wilkes-Barre musical colony is Harold Fix, former pupil of Heinroth and of Dethier, who has played as assistant to Heinroth while the latter was at the Church of the Ascension, New York, and later at the Christian Science Church, Central Park West, New York. Mr. Fix is now organist and choirmaster at the First M. E. Church, this city, where he has started his work under favorable auspices. He appeared as piano recitalist before the Press Club audience in the Temple last Sunday and achieved a pronounced success. W. E. W.

### George Harris, Jr., in Pennsylvania Tour with Russian Symphony Orchestra

George Harris, Jr., the popular tenor, has just returned from a successful tour with the Russian Symphony Orchestra in Pennsylvania. Mr. Harris had a task to fulfil, in which his versatility was put to a difficult test. He was required to sing the "Creation" in Allentown, Gounod's "Redemption," in York; Beethoven's "Mount of Olives" in Carlisle, Handel's "Samson" in Harrisburg and Elgar's "King Olaf" in Greensburgh. The "Mount of Olives," a work rarely given, demands much of the tenor, and Mr. Harris gave it a convincing interpretation. In the "Creation" great charm and beauty characterized his singing, and to "King Olaf" he gave unusual dramatic fire and musical understanding. He was also heard in the aria from "L'Africaine," which was received with great enthusiasm. Mr. Harris has already been engaged for one of the municipal concerts at Portland, Me., in April, 1916.

### Helen Ware in Rocky Mountain Recital

SALIDA, COL., April 24.—The Salida Musical Club's success in bringing Helen Ware, the distinguished violinist, to this little town in the heart of the Rocky Mountains has been a source of great gratification. Miss Ware gave of her best and found her way immediately to the hearts of her hearers. Her Hungarian and Slav compositions, especially those of her own arrangement, brought forth the heartiest appreciation. Frank Cleverly at the piano gave Miss Ware sympathetic support.

### Helen Ware's Texas Successes

Helen Ware's first Texas tour during the early part of this season brought quick results in re-engagements. Miss Ware's appearance in College Station

was the outcome of her first Houston success. The flag bearers of the musical cause at the Agricultural College who heard Miss Ware on that occasion awakened sufficient interest to ensure the artist a successful visit. Mr. Steger, of the Y. M. C. A., in co-operation with Mr. Youngblood and Professor Asbury made it possible to bring this attraction to the student body and music lovers.

Miss Ware next went to Houston to fill her engagement on the Municipal Concert Series and to give a private musicale at the residence of Mrs. Gentry Waldo. The second program Miss Ware played in Houston was a totally different one from that she rendered at the Girls' Club on her first visit to Houston. The audience, which filled the auditorium to overflowing, appreciated Miss Ware's well chosen program. The Hungarian numbers especially awakened great enthusiasm.

### Helen Ware and Miss Warner Heard in Missouri Club's Concert

ST. LOUIS, May 1.—The Arion Club of Webster Groves gave its final concert of the season last night before a most enthusiastic audience. The club sang finely under the leadership of Rodney Saylor. The two soloists were Marjorie Dodge Warner, soprano, and Helen Ware, violinist, both appearing for the first time in this section. Miss Warner sang very well, with a good quality of tone and effective climaxes. Miss Ware's numbers were especially pleasing. A group of Slav pieces were the most liked of her offerings. Here she displayed her particular versatility and she was given a rousing reception.

Despite the many times she has appeared here Mlle. Pavlova and her company played to a capacity house at the Odeon on Tuesday evening. H. W. C.

Max Bruch, the composer, has two sons fighting in the German army.

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Paul Clemons and A. P. Kramer, directors of the Educational Music and Dramatic Institute of New York, demonstrated conclusively that grand opera could be produced at prices within the reach of the most humble purse, when, on April 22, they gave their premier performance of "Faust" at the Auditorium of the Wadleigh High School.

The cast included well known operatic singers. Henry Barron, the American tenor, gave an excellent interpretation of *Faust*. Mr. Barron is remembered as being with "The Girl of the Golden West" and the Aborn Opera Company. The performance was under the direction of Helen Frances Chase and the whole cast received well deserved applause from an audience which crowded the Auditorium.

Messrs. Clemons and Kramer announce "Faust" as the first of a series of popular operas which they will produce in various schools throughout New York, in conjunction with their concerts given under the auspices of the Board of Education.

The producing of condensed versions of opera is an innovation that is receiving hearty support from prominent persons. The purpose of the institute is to educate the youth of the city to appreciate grand opera, create a desire to see the more complete productions at the Metropolitan and bring out any latent talent existing in the schools.

Its influence will not be limited to New York but, in the immediate future, will reach out to neighboring communities and eventually throughout the country. Among prominent persons who attended the initial performance were Dr. Charles F. Wheelock, of the State Board of Regents; Dr. G. J. Smith and Dr. Scudder, of the Board of Education; Oscar Saenger, Franz Kneisel, Leo Schulz and Rafael Joseffy.

### Pavlowa's Dancing Charms Denver

DENVER, May 4.—Pavlowa and her company of Russian dancers made their third Denver appearance last Saturday evening, under management of Robert

Slack. The big Auditorium was comfortably filled, and the fairy-like Pavlowa charmed as of yore. She was particularly ethereal in "La Nuit." Her large company of dancers and an orchestra of considerable merit helped to give a fascinating performance. J. C. W.

### CITY'S FIRST SUNDAY CONCERT

Helen Allen Hunt Gives Artistic Program in Quincy, Mass.

QUINCY, MASS., April 26.—The first Sunday afternoon concert ever given in the history of this city was presented in Alpha Hall here yesterday and consisted of a song program by Helen Allen Hunt, the popular mezzo-contralto of Boston. Mrs. Hunt was assisted by Carlos E. Pinfield, violinist, of the Boston Symphony Orchestra, and Harris Stackpole Shaw, accompanist. A friendly and extremely enthusiastic audience, representative of the musically interested people of the city, was in attendance.

Mrs. Hunt opened the program with the familiar aria from "Samson and Delilah." Into a group of folk songs Mrs. Hunt infused the spirit and varying moods of the different songs, and her singing of them was inimitable. With Mr. Pinfield playing an obbligato, she sang the Schubert "Ave Maria," with sympathy and tonal beauty. Her final group comprised "Serenity," Salter; "Indian Lullaby," Lieurance; "The Bluebell," MacDowell, and "Hayfields and Butterflies," del Riego. So insistent was her applause that she was obliged to repeat several numbers and add to the program.

Mr. Pinfield, a violinist of excellent technical and interpretative abilities, played numbers by Kreisler, Randegger and Nachez, and he, too, was obliged to add extras. The piano accompaniments of Mr. Shaw were played with musician-ship and sympathetic accord. Mrs. Hunt was immediately re-engaged for another recital here early next season.

W. H. L.

Justice Allen, in the City Court of New York, on April 30, granted a judgment by default in the action brought by Nathan Cohen against the Century Opera Company and the Century Publishing Company. The judgment was for \$2,064.61 for the printing of librettos in the Fall of 1913.

## RUSSIAN PROGRAM BY GIRLS' CLUB OF HOUSTON

April Concert Composed of Numbers Well Chosen and Well Presented—Officers of the Club

HOUSTON, TEX., April 22.—The April open meeting of the Girls' Musical Club was held, as usual, in Mrs. E. B. Parker's home, which is most beautifully fitted for just such affairs. In addition to



Mary Fuller, President of the Girls' Musical Club of Houston, Tex.

serving as hostess in the entertainment of the club's associate membership, Mrs. Parker takes a strongly supporting part in the regular work of the club, in addition to her duties as the president of the Houston Symphony Orchestra Association and as a valued member of the Choral Club's Artists' Committee.

The program of this recently given open meeting of the Girls' Club and the manner of its presentation were admirable. Mrs. W. F. Edwards read a paper on "A Few Notables of Russian History," which was followed by a series of numbers by Russian composers. Ima Hogg played the *Andante* from Tschai-kowsky, G Major Sonata, Op. 37, and Miss Blanche Foley sang Moussorgsky's "Hopak." Ruth Burr played a Tschai-kowsky Romance and Mrs. Bessie H. Wenzel sang from Rimsky-Korsakow's fairy opera, "Snegourochka," the "Sylvan Roundelay" and the "Song of the Shepherd Lehl." Then came the Rubinstein "Barcarolle," played by Ruth Curtin. Louise Daniel played admirable accompaniments to all the songs of the afternoon, as well as the piano part to the Wieniawski Concerto in D Minor, with one movement of which Moody Dawson brilliantly closed the program's list.

The present full official board of the Girls' Musical Club stands as follows:

President, Mary Fuller; vice-president, Rosalie Winifred Hutcheson; recording secretary, Mrs. George Howard; corresponding secretary, Clementine Risley; treasurer, Laura Yocum; dean, Mrs. Wille Hutcheson; secretary of associate membership, Marian Jenkins; chairman of executive board, Stella Root; chairman of program committee, Mrs. Gentry Waldo; assistant chairman program committee, Blanche Foley; librarian, Mrs. M. W. Huger. W. H.

### "Samson" Closes Successful Season of Mr. Hood's Lowell Chorus

The Lowell Choral Society gave "Samson and Delilah" on Tuesday evening, May 11, with the following soloists: Mildred Potter, contralto; Evan Williams, tenor; Willard Flint, baritone, and Oscar Hunting, basso. This concert brought to a close the most successful season the Lowell society has enjoyed since E. G. Hood of Nashua, N. H., assumed the conductorship four years ago.

### Mary Helen Brown Compositions Given at Park Hill, N. Y.

An afternoon of music was given on May 4 by the Chaminade Club at the residence of Mrs. D. F. O'Brien, Park Hill-on-Hudson, at which a dozen compositions by Mary Helen Brown were

presented. The program was under the direction of the Yonkers Institute of Musical Art. The artists were Hans Barth, pianist, the director of the institute; Francis Stetson Humphrey, baritone, and Frederick A. Taylor, violin instructor at the institute. Mary Helen Brown assisted Mr. Humphrey at the piano. The audience was a large one and represented the most musical people of Park Hill and Yonkers, N. Y. The compositions of Miss Brown were most enthusiastically received and the composer was recalled many times. The compositions were rendered in a meritorious manner by Mr. Humphrey, who sang a group of four songs in German and a group of five songs in English. A group of four numbers for piano were played by Mr. Barth.

### Misses Holterhoff and Fletcher Join in Boston Musicales

BOSTON, April 24.—Leila Holterhoff, the blind soprano, and Nina Fletcher, the violinist, shared the program in an interesting concert on April 20, in the music room of Mrs. Frederick G. Hall's residence, this city. The concert was given for the benefit of the National League of Women Workers. Mary Wells Capewell acted as accompanist for Miss Holterhoff, while John Craig Kelley served the violinist in a similar capacity.

W. H. L.

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## THE ORGANIST AS A FACTOR IN OUR MUSICAL PROGRESS

Article I—"The Boy"

**Evil of Parents Forcing Into Another Career the Youth Who Has Talent and Aptitude for the Organ—Similarly Wrong to "Make" an Organist Out of Lad Whose Inclination is to Be a Wood Carver**

By HERBERT C. PEABODY

[Mr. Peabody, organist of Christ Church, Fitchburg, Mass., is a musician and writer of distinction]

THAT a talented organist may become a vital force for musical progress in his community needs no demonstration. Therefore, it is more unfortunate when young people possessing this talent and an aptitude for the work are directed toward some other goal in life. The manner in which the possession of this gift may be guided in the proper direction is illustrated by the following example:

A little fellow of twelve years in his far western home was wont to amuse himself trying to master the intricacies of the family reed organ and family pride. He learned to play "by ear," he amused himself with this family pride by the hour; by light of day and by dark of night, learning to play hymn tunes accurately, instinctively develop-

ing a natural gift. Ere long this gift was recognized in the family circle; lessons resulted and the boy, in course of time, became the sought-for accompanist in church, glorying in a reed organ of fifteen gilt-lettered and visible stops, proud of the position and of the facsimiles of grand gold medals alongside the stops.

He was an ordinary boy; very ordinary, some thought. He was not an anemic, nor the looking-longingly-into-the-azure-blue-above genius. He won no chromos in school, he played tick-tack on windows which neighbors had thoughtfully provided at a convenient distance from the ground, and he rather liked to teach the family cat new tricks in dodging trouble. Later on he had a horse, and on hunting trips in the mountains he drew satisfaction from blasting big and small game into provender. An ordinary American boy—but one who got more out of his

reed organ than he did out of other things attempted.

### Extending His Sphere

Soon the wonderful upright piano arrived from the equally wonderful city of Boston and his happiness was complete. In a comparatively short time he was offered the salaried position of organist in another church—and there he had a larger reed organ with real pedals, towering above him in a brilliant array of gilt pipes which did everything but speak. Was his talent to be hid in the obscurity of the small western town, to be expended where opportunities and musical advantages were limited? Not so. He was destined to take his place in larger surroundings, to develop and to be of service and benefit to his fellow men. At the age of sixteen his good father sent him to this same wonderful city of Boston—to be prepared and groomed for public service. He shook the dust of the prairies from off his shoes with eager anticipation.

Thus was the simple beginning of a great career made possible because of a natural gift which, developed and trained, became of use to others in a great work. Such is the beginning which discernment and observation uncover. The beginning is there often, more often than the discernment and recognition. The field of the organist is tremendous; the powers of discernment should be exercised energetically. Power of discernment should not be confused with mistaken judgment.

A boy with a natural bent toward wood carving would make a poor organist, and a boy with a natural bent toward nothing, and at the mercy of over-zealous parents who would make of him an organist, should be rescued before he is smothered in oblivion and failure. Power of discernment is not strained when discovering talent which oozes from cold keys. Cold keys on a reed organ are colder than those on a great piano or great pipe organ, but they warm unmistakably to the hand which they recognize and respect. Indeed, it is said that talent is recognizable on a small organ more readily than on a great organ with its many accessories. At any rate, talent is not dependent for recognition upon accessories.

### Power of Talent

Talent makes use of accessories, but they are its tools, not its weapon of defence nor its apology. Talent uses technical agility as a tool, as an accessory, but the essence of talent is not found in agility. Cold keys remain cold, warm listeners grow chilly when agility is the sum and substance of performance. Piano study will develop organ talent in youth if it is present. Organ study cannot develop it if it is not present. The mechanic flourishes in point of numbers and hangs out his hand-painted shingle, but the organist of talent needs no shingle; likewise, he flourisheth not in point of numbers. The more need of parental and public research in the field of obscurity of youthful endeavor—that he may flourish and attain to a majority in point of numbers.

Deliver me from the organist who is an organist because he needs the cash. He may have an aged mother to support, but that doesn't make of him an organist. If he had been destined to become a real organist he would have discovered his talent before discovering his need of cash. Given opportunity with reed organ, piano or pipe organ, and the boy may get ahead of his parents' powers of discernment (or lack of them). He may first indicate to the Missourian and musical neighbors his gift. He could not suppress his talent if he should try. Talent and inclination go hand in hand; there's always trouble if separation is attempted. A boy seldom makes trouble for himself in this direction. Quite to the contrary, he makes trouble sooner or later for those who dangle the attractions of a wood carver's trade before his eyes when talent and inclination are pulling him in another direction. A wood carver, on the organ bench equipped with great technique and all the accessories of the modern organ, remains the carver.

### Opportunities of Profession

An organist of talent, equipped with the same finger and foot dexterity and modern accessories, becomes a powerful factor in our musical life, a leader in a wonderful field of public endeavor, a cap-

tain of industry among instrumentalists and vocalists—and, above all other attainments, a leader in the worship of Almighty God. I have never known a talented organist who as a boy was not a Sunday School attendant, from Sunday School to church service attendant. Such attendance is the natural feeder, the inspiration and preparation for what is to come in the subsequent courses of development. Such a boy is affected by the atmosphere in which he is later to work, an atmosphere which is a tremendous influence, even though it may be indirect and not evident to the boy himself.

Many of our best organists have been choirboys, saturated in small days with the atmosphere of the church service, musical because of their success as choirboys; mischievous and obstreperous at times it may be, but unconsciously attentive in their respect for the organ. Our choirboy watches the organist in his work, is interested to turn pages for him and to wait upon him, is attracted to the instrument itself. The organist, if successful with boys, has rare powers of discernment, and he recognizes and encourages the boy's perfectly natural inclination, an inclination which frequently leads to a desire for study and knowledge. The boy with the reed organ in the western town had the greater handicap to overcome, but both boys "show" their parents; there is no need of a brass band and a town crier.

### Seed on Sterile Soil

I have in mind a high school boy who had been an exceptionally valuable choirboy, musical and talented in all departments of his work, a boy whom the organist and other interested friends knew would make an exceptional organist. The boy, through choice, studied organ through the greater part of one season, the season of pedal work which is so apt to discourage perseverance. In the Spring he was offered a chance to mix soda water and extracts in a drug store, working at a soda fountain in spare hours. The parents, although they knew of his positive talent, saw visions of extra cash in the family treasury—and the deal was on. The organ deal was off. The short-sighted parents could see only the present. There should be an arm of the Society for the Prevention of Cruelty to Children for such emergencies, to save such talent for public service and to sentence such parents to solitary confinement and a vigorous and lengthy course of sprouts in common sense. The gift was in a family incapable of appreciation. The boy's gift was not his own, nor did the parents have the right to drown it in a soda fountain.

Talent is scarce; the talented organist is scarce. In some lines of business a man is not so much interested to serve the public and make money as he is to become a plutocrat. The gifted organist is constantly giving, giving of himself to the public weal in an art which appeals to our finer sensibilities. He should be discovered, encouraged and provided with opportunity—or allowed unhampered to make the most of himself for the good of others. Happily, public spirit in one of our large cities has recently established a school where the talented boy can be trained in this specialty. He cannot learn to tune a jews-harp or learn musical plumbing in this school, but we can rest assured that he knows the organ and its kindred subjects when he graduates. Would that other cities would adopt this admirable plan!

Carl C. Muller, a New York composer and music teacher, who died on June 3 of last year, left \$22,458 to nephews and nieces.

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## FOLLY OF GOING ABROAD FOR STUDY WITH FAMOUS VIRTUOSI

Great Artist Not Always a Good Teacher, and More Common-place Musician Frequently Has Far Greater Pedagogic Gifts—Fallacy of Ascribing All Credit to Teacher for Turning Out a Paderewski or a Hofmann

By ISRAEL AMTER

[Fifth Article.]

GENERALLY considered and to the student to whom his art is the primary reason for existence, years spent at a conservatory in Europe will be regarded as semi-waste. A few months' experience teach him the truth of this statement; and he hastens to sever relations with the institution.

Now, a fundamental mistake is made with regard to private teachers. Are not a number of the famous pianists pupils of Leschetitzky? Hence all gifted pianists repaired to his villa with all speed to enroll themselves among the cherished band of his disciples. Those whose means were not ample, but who possessed adequate musical and technical ability were given due consideration. Did not Liszt do likewise and was he not much sought; and did not many of his pupils become celebrated?

Renowned artists only accept pupils who have attained a certain standard of musical capacity. Those who are in the position—musically, technically and financially—to demand the very highest, receive the élite among the students, i.e. those whose innate ability stamps them as future celebrities in their vocations.

### "Creating" a Kreisler

Is there any particular art in "turning out" a pianist like Paderewski? Was it an achievement of Leschetitzky? Must Rubinstein be given credit for Josef Hofmann, and Liszt for D'Albert? Did they create these musicians, these wonderful poets of the piano? And do they not all

take credit for an Elman, a Kreisler, a Calvé, a Hempel, a Caruso, a Farrar? And what did they all do? They merely took the young aspirants, rich in musical gifts, into their fold and truly applied "finishing" touches. (It must be admitted that vocal teachers generally have done more to mould the future of their pupils than teachers of instruments.)

No, there is no especial skill in evolving such talents. This is art: to train mediocre talents into celebrities. The rejoinder will be: that is impossible. Yes, it is impossible. The purpose of the argument is merely to point out that the renowned teacher does not play such an important part in the development of his pupils. It is a popular fallacy to imagine that the "best" teacher is he who has the "biggest name"; and that highly gifted young men and women must be placed under the guidance of famous teachers.

### A Specific Instance

The writer would call attention to conditions that obtained in Leipsic several years ago. A celebrated concert pianist, known throughout Europe and America, was teaching at the conservatory. His fame as a performer secured him the most talented pupils. Rivalry existed between him and a colleague who is only known as a pedagogue, and at that one whose method is concerned primarily and, one may say, almost completely with the technical. The former developed few, if any, pianistic lights. The fame of the latter has continued to grow, despite the fact that, upon the demise of the former, another teacher whose name is based principally upon his renown as a virtuoso, was given extensive scope at the conservatory. Then of all the brilliant pianistic lights of our day, only one emanated from the Leipsic conservatory (to the knowledge of the writer)—Bachaus—and he was the pupil of a man who would be rated as a very mediocre teacher.

Good and superior teachers are not those who have had brilliant careers as performers or as singers. Many of them may, after their careers, become excellent teachers. The capacity of teaching is as special a one as conducting. Many a virtuoso is a very poor teacher; many a highly talented composer is unable to instruct. To repeat what was said above: their fame brings them pupils of special gifts, and they are given undue credit for the resulting product.

### Influencing Personality

There are men and women in all branches of art who have uncommon insight into the personality of their pupils. They are endowed with particular power to influence it. They have the understanding to develop it. And they are equipped with a comprehensive knowledge of all that applies to their art. In time they, too, rise to an eminent position, and are regarded as the apex. But it must be understood not all of them live in Europe.

Unfortunately, in our materialistic age, which exerts such a baneful influence on art, artist and the artistic

profession, the quality of a teacher is judged by the price that he charges. If So-and-So demands ten dollars for a lesson, and his rival twenty, it is clear even to the most backward child that the latter is and must be just twice as good as the former. The truly famous teachers in Europe charge very high prices. (And I have heard extra high prices for Americans, it being assumed, as it generally is in Germany, that all Americans are millionaires. The very fact that they spend two or three years studying in Germany seems to be proof that their parents are at least well-to-do. A poor American or one who must count every penny, is an abnormality in their minds.)

In the writer's personal experience it was not the renowned man who exerted an influence, but the teacher of solid knowledge, abundant experience and sufficient pedagogical instinct to apply just those principles of art that were essential to the development of the individual pupil.

### Analyzing the Composer

The field of composition, being a peculiar one, teachers of it are likewise peculiar in their methods. Much is taken for granted by the master, who regards the product rather than the producer. This is quite natural, owing to his being a great artist. It is, however, seriously disadvantageous to the student. Though criticism of the product is the aim of instruction in composition, as long as training is required the producer must constantly be kept under the microscope, in order that all tendencies and leanings may be discovered, directed, and, if necessary, checked. Very often they are only subtly observable in the product, and the genius perusing it, not so much in its parts as the whole, does not note them.

Furthermore, composers, as well as performers, have an inclination for certain categories of music, and are not capable of exhaustive criticism of other classes. (This, naturally, does not embrace the comprehensive talent and

genius.) Or if they do criticize, the *finesses* are lost upon them, since their minds are only alert to limited sensations.

The answer cannot be that music is music. There are all classes of music, one order fitting ill in another. And whoever does not recognize this is going the sure path to failure. Let no one attempt musical comedy in the opera, and *vice versa*. An eminent example on the stage to-day ("Rosenkavalier") reveals that much depends on how it is done. And even then, in this particular opera, we are on the verge of the banal.

### Depends on Will

Lessons in composition are conducted in Europe in the same manner as in America. There are lazy teachers, and there are active ones. There are teachers who encourage and stimulate the student, and there are students who must animate their teachers. Methods go from one country to the other: what is achieved in one cannot be monopolized. There is no reason why there should not be as good teachers here in America as in Europe, if for no other reason than that our teachers have studied in Europe. Though thoroughness may be a national trait, an individual may elsewhere be penetrating, ever-seeking, never satisfied in the midst of shallow, contented, vapid masses. It all depends on the will.

Students as a whole (and their parents more so) are inclined to believe that the lessons are of superlative value. The most essential part of all instruction is not what one learns at the lesson, but the work one does *between* the lessons. The lesson simply acts as a control, the teacher as a guide. If this fact were pressed home with greater emphasis, perhaps not so many of our students would go abroad merely for the sake of being under the tutelage of a famous light. And there would be fewer complaints of faulty methods, lack of interest on the part of teachers, and poor results. Then only the other factors would be decisive.

### FINE ART FOR SAN JOSÉ

Julia Culp and Barrère Ensemble Give Delight in Recitals

SAN JOSÉ, Cal., April 30.—Mme. Julia Culp was the artist secured by the Pacific Musical Association to appear at its third recital at College Park on the evening of April 21.

Mme. Culp sang 21 numbers in a manner that completely captivated her audience. She began with a group of Schubert songs and followed these with a mixed group of Russian, German, Belgian and English compositions. Her voice, always charming, as well as her style and musicianship made an irresistible appeal to all present.

On Saturday evening, April 23, the Barrère Ensemble gave a concert in the College Auditorium. This unique musical organization was heartily received, not alone because of the novelty of its make-up, but due to the extreme smoothness and perfection of tonal balance and blending shown in each number.

On April 16 the Wissner-Hughes-Bein Trio of San Francisco gave an interesting and artistic recital at the College of Notre Dame.

Saint-Saëns Septet Played in Concert of New England Conservatory

BOSTON, April 28.—With Josef Adamowski as conductor, Saint-Saëns's Septet in E Flat Major, op. 65, for pianoforte, two violins, viola, violoncello, contrabass and trumpet was given as the opening number at a concert by advance students of the New England Conservatory of Music in Jordan Hall Monday evening, April 26. The performers were Ethel M. Smith and members of the conservatory ensemble class, assisted by Virginia

Stickney, A. J. Smith and Max O. Kunze of the faculty. Soloists at the concert were Fannie Lewis, Ava L. B. Dodge, Gerald Frazer, Adolph H. Vogel, Jr., Esther H. Jones, Edith M. Woodman and Vernita C. Corbett.

### NOTABLE PROVIDENCE RECITAL


Mme. Charbonnel, Pianist, and Marie Nichols, Violinist, Appear Together

PROVIDENCE, April 29.—A joint recital by Marie Nichols, violinist, and Mme. Avis Bliven-Charbonnel, pianist, for the benefit of the French Relief Society, was given Tuesday evening before an audience that completely filled Tröbel Hall. The opening number was a Sonata, for violin and piano, by the Russian composer, Nicolaiew, which was played here for the first time. The composition contains passages of exceptional beauty and was interpreted with fine artistic judgment and musical insight by the two artists. They also played the third movement from Lekeu's Sonata, and each offered a solo group.

Miss Nichols played with thorough musicianship and brilliancy of execution in the Wieniawski Scherzo-Tarantelle, Beethoven's Adagio and Lalo's "Chant Russe." For an extra number she offered *Andante* from Bizet's "L'Arlesienne" Suite.

Mme. Charbonnel fully sustained the wide reputation as a pianist of the first rank. The Brahms Rhapsodie, Op. 119, was played with wonderful expressiveness, beauty of touch and the authority and technical resource always characteristic of her work. Scott's "Rikki-Tikka-Tava and the Snake" was given a dainty and graceful interpretation.

G. F. H.



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## VIENNA SEASON RULED BY CHARITY CONCERTS

Events of the Year in Review Reveal All-Dominating Influence of the War—American Artists' Services Conspicuous—Pianist Wittgenstein's Right Arm Lost in Battle—The Passing Away of Albert Gutmann, Concert Manager, and of the Sister of Johann Strauss—Pfitzner's "Der Arme Heinrich" Brought Out as Novelty at Hofoper

VIENNA, April 12.—Reviewing the musical season from this date, at which it is practically over, one feels the all-dominating influence of the war, which has given it its distinctive feature, the charity concert, almost entirely to the exclusion of solo recitals or the appearances of new artists. Programs were generally arranged more to please the popular taste than with regard to the purely artistic. The few exceptions were the ever-splendid productions of the Philharmonic Orchestra, under Felix Weingartner, the last of which took place yesterday; the subscription concerts of the Concertverein, under Ferdinand Löwe; of the Tonkünstler-Verein, under Oscar Nedbal, and the Gesellschafts concerts of the Musik-Verein, under Franz Schalk. These ended in Holy Week with the yearly performance of the "Matthew Passion" on two successive evenings, a noble effort which drew immense audiences.

At the preceding Gesellschafts concert a wise choice put "Elijah" on the program, for in these troublous times,

the religious spirit and the beauty that pervades Mendelssohn's oratorios dispense comfort and consolation. The splendid choral numbers were brought out by the Singverein with great beauty and precision. Among the soloists, Gertrude Foerstel was conspicuous. Fritz Reinhold was the *Elijah* and his mighty baritone gave great impressiveness to his music.

Of individual tragedies caused by the great conflict one of the earliest and saddest was the misfortune that befell the pianist, Paul Wittgenstein, in the loss of his right arm. Fortunately he does not have to depend on his art for subsistence. For the many less fortunate ones a fund has been set afloat to provide them with artificial limbs. The famous one-armed pianist, Count Zichy, recently gave a concert in behalf of this fund, demonstrating what might be accomplished with one arm by a number of brilliant productions on the piano. He lost his right arm by an accident in early youth and has become skilled with the left hand in many arts besides that of music. The short lecture he added to his productions no doubt proved of great comfort to his audience, which contained many of the recently maimed.

Another concert given for the same purpose took place on February 6 in the large Musikvereinssaal and netted a considerable sum. Among the artists who contributed their services, I would give special mention to our compatriot, William Miller, who lent his fine voice and artistic delivery to the Prize Song in the "Meistersinger" and *Siegfried's* Love Song from the "Walküre"; to Ary Van Leuwen, the wonderful flautist, of the Hofoper, and to Moriz Rosenthal, who fascinated his audience by his brilliant paraphrase of Johann Strauss themes. The Tonkünstler Orchestra, under Conductor Nilius, ushered in this concert with a fine performance of Weingartner's overture, "Aus ernster Zeit," the audience rising to its feet at the strains of the Austrian and German national anthems, which formed the conclusion of this impressive orchestral composition.

### Stirring Rosenthal Performance

Rosenthal, who has been prominent in the charitable concerts, gave an independent recital on February 2 in the large Musikvereinssaal for the benefit of the Galician refugees and destitute musicians. Every available place in the vast hall, including the platform, was occupied, and the enthusiasm increased from number to number. The popular pianist was in splendid form throughout a long program, which contained a Prelude of his own composition.

Among the many artists who have placed themselves at the service of the war charity funds there are conspicuous

Alfred Piccaver, of the Hofoper; Lucille Marcell and her husband, Felix Weingartner; Leo Slezak and William Miller. They have also frequently sung for the entertainment of the wounded in the hospitals.

The musical "house parties," if I may so designate them, have proved an exceedingly successful and profitable means of charity, since for these only a limited number of tickets can be issued and are made out at very high prices in the names of the purchasers, which gives an air of exclusiveness to the functions. These evenings are usually devoted to some special composer. Of this kind was the "Johann Strauss Abend" at the house of the waltz composer's widow, Adele Strauss, at which Lucille Marcell, with George Maikl, of the Hofoper, sang the lovely duet, "Wer uns getraut," from the "Gypsy Baron." The concluding number of the program was a youthful Strauss composition, a waltz, of course, brilliantly played on the piano by Felix Weingartner. Other performers of the evening were Gertrude Foerstel and Betty Fischer, a popular local operetta diva.

Carl Flesch and Arthur Schnabel devoted a recent evening to sonatas by Beethoven and reaped tumultuous applause from an appreciative audience.

### Death of Albert Gutmann

The Philharmonic Concert, which preceded the eighth and last of the season, had black-edged programs containing Goldmark compositions and was given in memory of the dead master. Since then another Viennese intimately connected with music has passed away—the music publisher and concert manager, Albert Gutmann. Large posters about the town announced a lecture to be given by him, recollections of the famous people in music whom he had met and professionally dealt with, the continuation of a similar lecture delivered last Winter, and a few days earlier he was overtaken by sudden death. When Gutmann came from Nuremberg to Vienna thirty years ago, no special concert season was known in the Austrian capital, there were but few concerts given and the artist who wished to appear before the public had to attend to everything himself. Gutmann was the first to organize in Vienna concert-giving on a large scale and on a business basis, himself engaged the artists and made all the necessary arrangements. Many an artist might never have attained fame had not Gutmann pointed the way.

On the same day there died at her residence in Vienna in her eighty-fourth year Therese Strauss, the last surviving sister of Johann Strauss, a woman of great musical understanding who always took the liveliest interest in the musical work of her brothers. Eduard Strauss, the last of the little band, attained his eightieth year a few weeks ago, and a few days ago, Ludwig Bösendorfer, the Vienna piano manufacturer, by whose name the popular little concert hall was known, which was demolished last year to the regret of so many, also completed his eightieth year. Ferdinand Löwe, the popular conductor of the Concertverein Orchestra, has just completed his fiftieth year.

The last concert of the Tonkünstler Orchestra, Oscar Nedbal conducting, had a rich and varied program, four short novelties being given as well as Beethoven's Fourth Symphony and Liszt's E Flat Concerto, played with great brilliance by Hedwig Andrássy. Among the novelties was an effective composition by Richard Mandl entitled "The Rising Sun." A warm cantilena forms the beginning, gradually augmented by newer strains, all concluding in a blaze of orchestral fire.

One of the most interesting recent musical productions was that in the large Musikvereinssaal of Mahler's "Lied der Erde," conducted as on its first production in Vienna by Bruno Walter, who appears to grow more and more into the

spirit of his revered master. A brilliant assemblage acclaimed conductor and performers.

### Pfitzner Novelty at Hofoper

In the third week of March, the Hofoper brought out its second novelty this season, the music drama, "Der arme Heinrich," text by James Grun, and music by Hans Pfitzner. Though older than his "Rose vom Liebesgarten," which was given a hearing at the Hofoper years ago, Pfitzner's earlier work had not yet been produced in Vienna. The subject of the opera is based on a sacrificial motive. The hero, *Knight Heinrich*, is the victim of leprosy and can be healed only by the blood of a pure maiden. After obtaining the reluctant consent of her parents to the sacrifice, Agnes is about to die under the surgeon's knife, when the knight, upon her leaving him after a sad farewell, is seized by sudden remorse, recovers his lost manliness, breaks open the door to the operating room and snatches Agnes from the table. At this point the miracle is effected and the knight restored to health.

To depict these occurrences in music would seem a thankless task. The opera was composed some twenty years ago and bears many Wagner characteristics. Noticeable, however, and much to be approved, is Pfitzner's consistent endeavor to bring scene and music into closest relationship, and, as what he has to characterize is more torturing than touching, the music shows the effect, is gloomy in the main, and gains a brighter coloring only toward the end in the rescue scene and the miracle of the *Knight's* recovery.

Herr Schmedes sang the title rôle with great expression; Herr Weidemann was a splendid *Dietrich*—a sort of *Kurvenal* to the *Tristan* of the knight—and Herr Mayr's bass lent warmth to the stern rôle of the physician. Frau Kiurina was a touching Agnes. The orchestra did wonders under Conductor Reichwein. The audience was impressed and sympathetic and called loudly for the composer, who finally bowed his thanks.

ADDIE FUNK.

### AGAIN CHARMS LOUISVILLE

Myrna Sharlow Sings Flawlessly Before Audience of Her Townspeople

LOUISVILLE, April 27.—Myrna Sharlow, our own gifted soprano, who has just signed a two-year contract with the Chicago Opera Company, came to us again last Monday night with a feast of songs, sung in her flawless and beautiful manner. The audience that gathered at the Woman's Club Auditorium to hear her was not only large and representative, but in spite of the heat was one of the most enthusiastic that has gathered in a concert room this season. Floral offerings were numerous, not only for the singer, but for Mrs. Newton Crawford, her accompanist. The soprano was in splendid voice and gracious mood, and added many encores to her program.

It is rarely that a singer is naturally gifted with so many of the attributes of a successful prima donna as Miss Sharlow. With intelligence, beauty, youth, enthusiasm, magnetism, personality and a voice of transcendent loveliness, there can be no question of her future success. She sang Hugo Wolf's "Verborgeneheit," Schumann's "Intermezzo" and "Auftrag," Liszt's "Lorelei," Charpentier's "Depuis le jour," Pessard's "Bonjour Suzon" and "L'Adieu de Matin," Gretchaninoff's "Slumber Song," Rachmaninoff's "Floods of Spring," two Somerset folk songs arranged by Cecil Sharp, Mrs. Newton Crawford's "Pierrot," Mrs. Beach's "The Lotus Isles" and Horsman's "The Bird of the Wilderness."

Mrs. Crawford's number, sung from manuscript, was a lovely page of song and added another honor to the great sheaf this gifted musician has so justly won. The accompaniments played by Mrs. Crawford were in keeping with the beautiful offerings of the singer.

H. P.

The closing concert at the Library of Congress proved one of its most delightful and artistic, those contributing being Mrs. Florence Noack-Howard, soprano; Richard Lorieberg, cellist, and Mrs. Wm. H. von Bayer, pianist.

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## CORNELL'S TENTH FESTIVAL REACHES HIGH PLANE OF ART

**Annual Event Attains Summit of Its Power as a Cultural Force in This University Community—Rarely Beautiful Singing by the Chorus Under Hollis Dann—Decided Successes for Stock Orchestra and Noted Soloists**

[From a Staff Correspondent]

ITHACA, N. Y., May 8.—For the tenth time in its history there was given a brilliant music festival at Cornell University on Thursday, Friday and Saturday of this week, the series of performances being brought to a close to-night with Verdi's "Manzoni Requiem." The support, morally as well as materially, which this gala event receives from the university is considerable; and it is important that it should be. For Cornell is, in more than a single sense, Ithaca. That a college community in which cultural foundations are laid is interested in music is surely not unusual, but that it patronizes four big concerts, as it has during the present week, that it turns out in force to aid those who have the festival in charge, is certainly much to its credit.

Hollis Dann, head of the music department at Cornell, arranged the programs and he provided a splendid array of performers and compositions. The Chicago Symphony Orchestra, under Frederick Stock, the Cornell University Festival Chorus, which Professor Dann conducts, Florence Hinkle and Olive Kline, sopranos, Margaret Keyes, contralto, Evan Williams and Lambert Murphy, tenors, Pasquale Amato and Clarence Whitehill, baritones, and James T. Quarles, organist—upon these shoulders rested the festival and to them must go the deep appreciation of all who attended the concerts. Without a single exception they performed their duties most efficiently.

Many times has criticism been brought against those who direct festivals, because they have caused to be performed so many hackneyed works. To be sure, the present festival was not made notable by the hearing of new compositions; yet it was happily free from "battle-horses" (viz., "Inflammatus" from Rossini's "Stabat Mater" sung by the chorus and the soprano soloist) which have indeed become a bore for metropolitan reviewers who journey to musical gatherings in the Spring and Fall of the year.

### Amato's Triumph

Bailey Hall, the new auditorium, where the concerts are given, is ideal. At 8.15 o'clock Thursday evening, May 6, the big audience rose, sang "America" with the full chorus and orchestra, Professor Dann conducting, and the festival was officially begun. Chorus and orchestra, with Mr. Amato as the particular bright star, furnished an evening of music of unvarying excellence. The Metropolitan baritone was made to feel at home as soon as he stepped upon the stage, smiling and radiating good cheer. Rarely has he been in finer voice and in all his three airs, the "Eri Tu" from "The Masked Ball," the "Largo al Facotum" from "The Barber" and the "Pagliacci" Prologue he scored triumphs. He had to repeat the Rossini air, which he did capably with unctuous humor, while after the Prologue there was so much applause that he came out more than six times, finally adding the "Toreador" song from "Carmen." There was a real demonstration for him when he was finished with this.



Photo by J. P. Troy

Group of Musical Personages at Cornell University's Festival. Seated, Lower Row, Left to Right: Olive Kline, Margaret Keyes, Florence Hinkle and James T. Quarles. Upper Row, Left to Right: Lambert Murphy, Frederick Wessels, Frederick Stock, Hollis Dann and Clarence Whitehill.

From Professor Dann's splendidly trained singers were heard excerpts from Borodine's opera "Prince Igor" and Moussorgsky's "Joshua" (these with orchestra) and Taneiev's "Sunrise" unaccompanied. The quality of tone which this festival chorus possesses is among the rarest which the present writer can recall having heard. Even the sopranos are full-voiced and their G's and A's quite free from the acid quality which one meets with so often in the soprano section of choral societies. The male section, in which the Cornell Glee Club is well represented, is a tower of strength. The chorus outdid itself in the Taneiev work and sang everything with spirit and life. In the "Joshua" Margaret Keyes sang the "Hear ye Amorea's daughters" beautifully. A brief solo for baritone in it was capably done by Cass W. Whitney, an instructor in the school of agriculture.

### Notable "Swan and Skylark"

Friday evening brought to a hearing Goring Thomas's lovely cantata, "The Swan and the Skylark," with the Misses Kline and Keyes and Messrs. Williams and Whitehill as soloists. The audience practically filled Bailey Hall. Perhaps it is a late date to speak about this little-known cantata by one of the most gifted musicians whom England can claim as her own. It is difficult, however, to hear it without feeling a sense of profound sadness over the untimely death of this little appreciated composer. For the work is revealed as one of the most poetic in the entire cantata literature.

The chorus sang it in a manner that left no room for cavilling; the conception was a worthy one, barring two or three tempi which were unnecessarily quick. The singing of "Mid the long reeds that o'er a Grecian stream" was unforgettable. All the solos were finely handled, "Summer! I Depart" being made supremely beautiful by Mr. Williams's art—he sings this music most inspiringly—the lovely "Adieu!" sung by Miss Keyes with warmth and feeling. Miss Kline delivered the ecstatic music which falls to the soprano in this work in a thrilling manner, her high tones true to pitch, and Mr. Whitehill made his part significant, his distinguished style suiting the text and music admirably. There was vociferous applause for the soloists and Conductor Dann at the close, as also lovely bouquets for Miss Kline and Miss Keyes.

The second half of this program was devoted to music from the Wagner "Ring." Mr. Stock conducted the "Ride of the Valkyries," "Siegfried's Rhine Journey," the transfiguration in tone of the same hero's death from "Götterdämmerung" and the "Magic Fire Music" from "Walküre." The performances were noteworthy; the death-music was especially eloquently played, the audience applauding for several minutes at its conclusion. Mr. Whitehill sang Wotan's lines in the "Walküre" finale with poetic understanding and really touching expression. He and Mr. Stock received and shared rounds of approval. At the first concert, on the evening before, the orchestral offerings were interesting and appropriate, Brahms's "Academic Festival" Overture with its genial college-song themes, Strauss's Tone Poem "Don Juan," this brilliantly played, two of Percy Grainger's British folk-music settings "Mock Morris" and "Shepherd's Hey" and Tschaikowsky's Overture "1812." The Brahms and Grainger were most applauded, the "Shepherd's Hey" winning a repetition.

### Symphonic Afternoon

For Saturday, the last day of the Festival, there were two concerts. In the afternoon a symphonic program was given by Mr. Stock and his orchestra with Miss Kline and Mr. Quarles as soloists. Conductor Stock led his forces in notably good performances of Mendelssohn's "Fingal's Cave" Overture, Tschaikowsky's "Pathétique" Symphony and some movements from Glazounow's Suite "Ruses d'Amour." The Russian

master's autobiographical symphony made a deep impression, each movement being accorded spontaneous and whole-hearted approval. Miss Kline scored heavily in the "Shadow Dance" from Meyerbeer's now forgotten "Dinorah." She showed great facility in dealing with this music and won an encore for herself after it. A feature of the program was Mr. Quarles's presentation of Boellmann's "Fantaisie Dialoguée" with the orchestra. It is one of this Alsatian composer's little known works, but at the same time one of his most interesting. Mr. Quarles proved himself a master of the organ in it and added, in response to the applause, Schubert's familiar "Moment Musical." When this was finished the applause continued and finally the organist gave Handel's Largo with Harry Weisbach, concertmaster of the orchestra.

No more fitting work for closing could have been chosen than Verdi's "Manzoni Requiem" which was sung on Saturday evening. The soloists this time were the Misses Hinkle and Keyes and Messrs. Murphy and Whitehill. In addition to being one of the most impressive of modern choral works Verdi's "Requiem" is also one of the most taxing for any organization of singers. It was sung admirably, with fine balance of tone, with good meaning and with conviction. Again the excellence of Professor Dann's training was in evidence. The fugue "Sanctus and Benedictus" was an accomplishment of true choral virtuosity. The orchestral part, which is so wonderfully suggestive, was well performed, with much smoothness.

### Ideal "Requiem" Quartet

The solo quartet proved ideal. Miss Hinkle's glorious voice made the climaxes thrilling, and her singing of the "Requiem æternam" toward the close, over the hushed choral background, was a triumph, her final high B flat touching perfection. Much of the burden of the mass falls to the mezzo-soprano; Miss Keyes covered herself with glory in it, singing with authority and understanding. Mr. Murphy's "Ingemisco" was a memorable achievement; he was at his best throughout the work and demonstrated his right to a place among the foremost tenors America has produced. That Mr. Whitehill was more than adequate in his share of the solos goes al-

[Continued on next page]



## WILLIAM SIMMONS BARITONE

Scores as Valentine in Faust

With Chicago Symphony Orchestra, Frederick Stock, Conductor, at Columbus May Festival

"The 'Valentine,' Mr. William Simmons, warmed up to his part very appreciably in the death scene, uttering his lines with real feeling and sincerity."—Columbus Evening Dispatch, May 5, 1915.

"William Simmons gave a splendid accounting of the part of 'Valentine.'"—Ohio State Journal, May 5, 1915.

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## CORNELL'S TENTH FESTIVAL REACHES HIGH PLANE OF ART

[Continued from page 41]

most without saying. He was a worthy companion to the other three singers.

Unquestionably successful was the Festival from every standpoint. More than 10,000 persons attended, and this in spite of Forbes Robertson's appearing at the local theater on Wednesday and Thursday evenings and both the Princeton-Cornell baseball game and Harvard-Cornell track meet, occurring on Saturday afternoon. Among the visitors were W. H. Hoerrner, professor of music at Colgate University, and Emil Winkler, of Wells College, Aurora, N. Y. After Friday evening's performance the Savage Club entertained Messrs. Stock,

Murphy, Whitehill and Frederick Wesels, manager of the Chicago orchestra, at its rooms down-town, where "stunts" were performed by members of the faculty and student body. A luncheon and reception was given for Miss Hinkle at the Ithaca Conservatory of Music on Saturday noon by her musical sorority, while on Friday Mu Phi Epsilon initiated Miss Keyes and Miss Kline, presenting them with their membership pins at a luncheon.

### University's Music Fare

Such a festival as this tenth one at Ithaca has a meaning for those now gathered to hear the three days of music. And particularly so because it is not the

only musical fare which is enjoyed by Ithacans each year. During the Winter celebrated artists give recitals there, the Cornell student orchestra, numbering seventy-five players under the baton of George Coleman has several concerts, Mr. Quarles gives weekly organ recitals and the glee club, one of the finest in this country is heard from time to time. The festival then is intended to arouse enthusiasm for the enjoyment of good music, not to satiate those who come to it and then permit them to withdraw, without musical nourishment until the next year.

Professor Dann is a worker. One has but to observe his command of his singers to realize that what is accom-

plished, and so creditably accomplished, is the result of serious and arduous labors. It is indeed fortunate for Cornell that a man of such ability is director of its musical life. Presentations of choral works, such as were given under him this year, speak volumes for his efficiency. Doubtless twenty years hence the annual Ithaca Music Festival will still be a feature of the Spring season in this picturesque town. And those who have it in charge will look with gratitude to Hollis Dann, the man who established it on so worthy a plane of excellence, who gave of his best to make it a festival which the *blasé* music-lover, as well as the average layman, may enjoy.

A. WALTER KRAMER.

## RECORDS BROKEN AT SYRACUSE FESTIVAL

### Roosevelt and Margaret Wilson in Huge Audience at Gala Inaugural

(By Telegraph to MUSICAL AMERICA.)

[From a Staff Correspondent]

SYRACUSE, N. Y., May 10.—With an ex-President of the United States and a daughter of our present chief executive as hearers, the Central New York Music Festival opened tonight in the Arena before an audience of 4,500. Theodore Roosevelt, who is here for the Barnes libel suit, found an opportunity to attend the opening concert, and Margaret Wilson, who arrived at the Onondaga on Sunday evening to prepare for her appearance in the Wednesday evening program, was also one of the auditors at the gala inaugural.

The breaking of two records testifies to the success of the event. The sale of seats for this opening concert exceeded that of any previous year for an individual concert. Further, there was a larger number of season tickets sold for the entire festival than ever before.

Pasquale Amato was given an ovation after his stirringly sung "Eri tu" from "Masked Ball," and he added the "Pagliacci" Prologue. After Rossini's "Danza" and the Prayer from "William Tell" he gave the "Toreador Song," and following this he was again and again recalled until he indicated that he had no more to offer.

Frances Alda was extremely well received. After she had given the audience *Micaela's* aria as she sings it in "Carmen" at the Metropolitan, she was forced to add the "Manon" Gavotte, and following her song group, in which she substituted Massenet's "Ouvre tes yeux bleus" for a Hie song, she gave Woodman's "An Open Secret." Frank La Forge was her admirable accompanist for the group.

The work of the chorus was inspiring. Tom Ward had trained his singers well and he achieved stirring climaxes in the "Hymn to the Sun" from "Iris" and the first act finale of "Lohengrin." In the "Lohengrin" Prayer and Finale five local singers appeared effectively, Florence Girton Hartman, Mae Hall Sweet, William A. Snyder, Richard G. Calthrop, and John G. Ray.

The varied orchestral pieces were finely done by the Chicago Symphony under Frederick Stock, and the orchestra's accompaniments for the singers were noteworthy.

A. WALTER KRAMER.

### Mabel Garrison and Eleanor Spencer in Connecticut Concert

MIDDLETOWN, CONN., May 11.—A splendid concert was given before the Middlesex Musical Association on May 7 by Mabel Garrison, soprano; Eleanor Spencer, pianist, and George Siemmon, accompanist. Miss Garrison, who is a Metropolitan Opera artist, offered songs by Huber, Brahms, Duparc, Lalo, La Forge and Mr. Siemmon, who is the soprano's husband. She was applauded to the echo. Her big number was "Caro Nome" from "Rigoletto." Miss Spencer scored strongly with Schumann's G

Minor Sonata, a group by Chopin and another by Arensky, Debussy, Cyril Scott and Schubert-Liszt. Mr. Siemmon proved a musicianly accompanist.

### Concert to Aid New York Working Girls

A concert designed to aid in giving the working girls of New York a breath of the country this Summer took place at the Ritz-Carlton Hotel on Tuesday afternoon, the artists participating being Geraldine Farrar, of the Metropolitan Opera; Francis Rogers, the baritone; Ossip Gabrilowitsch, the pianist, and Mrs. Gabrilowitsch, contralto. The organization benefited was the Girls' Protective League and Employment Exchange.

### New Montclair Music Conservatory to Open July 5

MONTCLAIR, N. J., May 8.—Considerable interest is felt here regarding the new Music Conservatory, which is now an established fact, Edward Maryon having signed a lease last week for the fine old property at No. 154 Union street, known as the "Thomas Porter Homestead." The house has twenty-three rooms and stands on a plot having a frontage of 400 feet. Mrs. Antonia Sawyer, the New York concert manager, and Mr. Maryon, the French composer, who are the leading spirits in the enterprise, chose Montclair for the site out of a list of several other cities within a short radius of New York City. The conservatory will open on July 5 for a Summer term of about

two months, the Fall term beginning in October. If at the end of three years the conservatory proves a success it is proposed to build a suitable home and make it a permanent institution. W. F. U.

### A Mine of Delightful Information

To the Editor of MUSICAL AMERICA:

I renew with pleasure my subscription to MUSICAL AMERICA. Every issue is a veritable mine of delightful information. And Mephisto's comments, how succinct and apropos they always are!

Yours for continued success.

(MRS.) A. NEWTON KNAPP.

Toledo, Ohio, April 30, 1915.

John Coates, the tenor, is a recent recruit to the British Army.



## HAROLD BAUER

playing in

## THE WILCOX & WHITE STUDIO

HAROLD BAUER, the world famous pianist, visited the Studio of THE WILCOX & WHITE COMPANY at Meriden, Connecticut, on April 30th, and there recorded a number of his interpretations for the VOLTEM and ARTRIO music rolls.

MR. BAUER'S program included Schumann, Rachmaninoff, Rubinstein, Brahms, Chopin, Liszt, and a work of his own, which he has aptly entitled the "Triple Entente," it being a combination of the National Hymns of England, France and Russia.

The "Triple Entente" will be particularly interesting as it is a four-hand arrangement with the entire composition actually played by MR. BAUER; the Primo and Secundo parts were independently recorded and later joined to form the completed work. So far as known this is the first four-hand composition actually played in its entirety by one pianist, and MR. BAUER expressed keen delight and satisfaction upon hearing this reproduction on the ANGELUS.

Some of MR. BAUER'S interpretations will soon appear in the VOLTEM and ARTRIO catalogs of the WILCOX & WHITE COMPANY.

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## DAYTON HAS FIRST FESTIVAL BY ITS OWN CHORUS AND ORCHESTRA

### Civic Music League Inaugurates Worthy Movement for City's Constructive Growth

DAYTON, O., May 8.—The first Spring festival arranged by the Civic Music League came to a close tonight at Memorial Hall with a most interesting concert given by the chorus and orchestra of the grade schools of the city. The festival included three concerts given entirely by local talent—two of these by the public school organizations which appeared so successfully last season and one by the new Civic Chorus and orchestra organized this season under the direction of Arthur Leroy Tebbs, who has charge of the music in the high schools of the city. The audiences were not as large as had been expected and this is to be regretted as the effort on the part of the league is a most worthy one and should have better support.

The first concert was given on Wednesday evening when the chorus and orchestra of the high schools presented a most interesting program under the leadership of Mr. Tebbs. The program which included selections from Cowen's "Rose Maiden" was very well prepared and very well given and aroused splendid enthusiasm. The soloists on this occasion were May Latin Powell, soprano, Gordon Battelle, tenor, and J. D. Douglas, baritone, young local singers of note.

The second concert formally introduced to the musical life of the city the Civic Chorus of 150 voices and the Civic Orchestra of thirty-five pieces which for some months had been training under Mr. Tebbs's direction. Both chorus and orchestra are made up of some of the best material in the city including many professional musicians. The choral numbers at this concert included the first part of Haydn's "Seasons," Wagner's "Hail, Bright Abode" from "Tannhäuser" and Grieg's "Land Sighting." The soloists were Mrs. Clara Turpen-Grimes, soprano, Charles Holland, tenor, Ellis Legler, bass, and Arno von Rohr, bass, local professionals of much renown. Mrs. Eleanor Schenck-Borchers was the accompanist. The orchestral numbers included besides the "Seasons" overture the "Rosamunde" overture, Mendelssohn's Nocturne from "Midsummer Night's Dream" and a Prelude by Järnefeldt. The choral work throughout was splendid and aroused much enthusiasm on the part of the audience. The soloists were in splendid voice and rose to the occasion in a manner which won for each an individual success. The orchestra work proved a pleasant surprise to many and the success attained should be an encouragement to continue and thus form the nucleus of a symphony orchestra for Dayton. Singers and orchestra members were warmly congratulated after the concert and Mr. Tebbs was highly praised for the excellent work accomplished and the splendid beginning made in the movement.

The closing concert proved perhaps the most attractive of the series because of the youth of the performers and attracted a very large audience. The Grade School orchestra of 125 pieces selected from the twenty-one grade school orchestras numbering in all 265 players whose ages range from eight to 14 years, and the grade school chorus of 400 young singers proved a combination hard to resist and many people of prominence were in attendance. This youthful orchestra under the guidance of Conrad Yahreis, who has charge of all the or-



Chief Figures in Dayton Festival: Above, Arthur Leroy Tebbs, Conductor, Civic Chorus and Orchestra; Center, Prof. O. E. Wright, Choral Conductor in the City's Grade Schools; Below, Conrad Yahreis, Teacher and Conductor, Grade Schools' Orchestra

chestras in the grade schools, surpassed all expectations and despite the fact that some times the pitch was not true, there was a spirit manifested in the interpretations which appealed to the musician especially.

It is remarkable what Mr. Yahreis has accomplished with these youngsters and the enthusiasm aroused was a just tribute to the youthful players and their splendid and painstaking director. The orchestra numbers included Boieldieu's Overture "Caliph of Bagdad," Strauss's Pizzicato Polka, Selections from "Martha," Dvorak's Humoresque, Beethoven Minuet, No. 2, Brahms' Hungarian Dance, No. 5, a selection from "Tannhäuser," besides Handel's Largo arranged for a quartet of youthful cornetists.

The young choristers under the direction of O. E. Wright divided honors with the orchestra and sang inspiringly and with credit to themselves and teacher. The program included Beethoven's "Night," Offenbach's "Barcarolle" and works of Weber, Wagner, Rubinstein, Gounod, Haydn and Verdi, the program closing with the "Star Spangled Banner" by chorus, orchestra and audience, making a fitting climax to an interesting series of Spring concerts.

SCHERZO.

### SINGER AIDS OUR COMPOSERS

Eleanor Patterson Features American Music on Her Tour

Eleanor Patterson, the American contralto, on her present concert trip in the Middle West has been winning the appreciation of large audiences with understandable programs in the English language, of which she is featuring the songs of present day American composers. Miss Patterson believes that we have as good music in the United States as can be found anywhere on earth, and that all it needs to bring out that good music is to seek for and patronize it and help popularize it. The "Star-Spangled Banner" finds a place at the close of each of the contralto's interesting programs.

Among the composers whose names have figured on recent programs, to the keen enjoyment and delight of large audiences, are the following Americans: Fay Foster, Charles Gilbert Spross, George B. Nevin, Isabel Stewart-North, Carrie Jacobs Bond, Oley Speaks, Israel Joseph and Florence Turner Maley.

The contralto has been engaged to sing at the commencement exercises of the Ohio Northern University in Ada, O. Miss Patterson has prepared several fine programs, and one in particular for the day on which the Lehr Memorial will be dedicated (in honor of the founder, who is still living), at which time addresses will be made by Henry Clews, the noted American financier; Bishop Wm. A. Anderson, Governor Brambaugh of Pennsylvania, and Governor Willis of Ohio.

### [[CREATIVE INSTITUTE PUPILS

Work of Composition Classes at Musical Art School Wins Praise

Each year the recitals of original compositions by students at the Institute of Musical Art reveal talent of an uncommon order, and the latest event of this kind, held on May 8, proved no exception to the rule. Space does not permit of detailing the large number of new works heard; one must speak collectively and admire the general high standard of musicianship disclosed and the surprising warmth these young people appeared to be able to infuse into such restricted forms as the prelude and the fugue.

The second portion of the program proved to be of greater interest and brought forward several ambitious works by Felix J. Frazer, Augustus D. Zanzig, Charles A. Stebbins, Sascha Jacobsen, Elias Breeskin and Howard H. Hanson. These composers belong to the advanced classes and displayed a good deal of erudition as well as a certain amount of individuality and ingenuity. In most cases the composers presented their own works.

### Edith Wade Defers Sailing Because of "Lusitania" Disaster

Edith Wade, the young American violinist, who made such an excellent showing at her recent debut in New York, was booked to sail on the French line steamer *Espagne* on Saturday last for her home, which is at present in Geneva, Switzerland. However, the *Lusitania* outrage brought such a storm of appeals from her friends that temporarily at least Miss Wade consented to defer sailing. Miss Wade is a pupil of the famous Roumanian composer-violinist, Enesco, and of Henri Marteau. She has been a professor of violin in the Conservatory of Geneva, with which Marteau is affiliated.

### Long Life to "Musical America"

To the Editor of MUSICAL AMERICA:

Enclose check for subscription. I find your valuable paper so interesting I cannot do without it.

Wish all possible success to Mr. Freund and his splendid work, and long life to MUSICAL AMERICA.

Sincerely,

MAUD B. WALSH.

Clarksburg, W. Va., April 30, 1915.

## COLUMBUS FESTIVAL GIVES KEEN DELIGHT

### Oratorio Society, Noted Artists and Stock Orchestra in Fine Programs

COLUMBUS, O., May 5.—The Columbus Oratorio Society opened its annual May festival Monday evening, May 3, with a few words of greeting and welcome by Governor Frank B. Willis, invocation by the Rev. Mr. H. W. Kellogg, and the singing by chorus and audience of America.

The program of the first evening introduced the mixed chorus in two numbers from Handel's "Messiah," directed by W. E. Knox, the official director of the society, a women's chorus, directed by Mrs. Ruby Keeney, three groups of piano numbers by Grace Hamilton Morrey, and two baritone songs by Whitney Maize. The individual soloists were excellent, the choral numbers well performed. Mrs. Morrey was at her best, playing with superb mastery her long program of more than a dozen numbers. Whitney Maize, a local baritone, sang three fine songs in good style.

The Tuesday matinee introduced the Chicago Symphony Orchestra in a fine program which held Tchaikowsky's Fourth Symphony. Bruno Steindel, the well known 'cellist, was the soloist at this concert. Mr. Stock directed with his usual finesse, giving a real treat to the audience. Mr. Steindel gave rare enjoyment in his solos.

Tuesday night presented Gounod's "Faust" in concert form, the soloists being Olive Kline, soprano; Lambert Murphy, tenor; Clarence Whitehill, bass; Margaret Keyes, contralto; William Simmons, baritone, and Whitney Maize, bass, the Oratorio Society furnishing the choruses and the orchestra making an ensemble of real enjoyment. It was generally remarked that such an adequate cast of characters, with the spirited singing of the chorus, and the splendid support of the orchestra, all under Mr. Stock's able direction, went far toward giving the impression of a grand opera performance.

Each soloist deserves warm commendation for the artistic work done. Messrs. Murphy, Simmons and Maize were heard in Columbus for the first time at this festival. Clarence Whitehill's superb baritone and operatic experience enabled him to create a real opera atmosphere; the same may be said of Olive Kline's pure, ringing soprano; Lambert Murphy's delightful tenor, and his gracious stage presence; the opulent contralto of Margaret Keyes; to whom fell most of the lovely airs of the opera; William Simmons, who sang the rôle of *Valentine* with rare tonal beauty, and our own Whitney Maize, who sang the few lines allotted to *Wagner* in fine style.

Wednesday's matinee gave much variety, presenting the orchestra, with Grace Hamilton Morrey, in a Liszt Concerto, and Harry Weisbach, violinist, in a solo.

On Wednesday evening there were offered many choice numbers—choral, solo and orchestral. A Massenet aria was splendidly sung by Lambert Murphy. Olive Kline gave a lovely delivery of the "Shadow Song" from Meyerbeer's "Dinorah." The orchestra gave "In Spring Time" (Goldmark), and "Don Juan" by Strauss. The real festival number was Grieg's "Olaf Trygvason," in which the chief soloists, Clarence Whitehill and Margaret Keyes, shone resplendent, the chorus and orchestra making a glorious ensemble.

Such a festival as the Oratorio Society presented this season deserved a capacity attendance, but the audiences were disappointing in size.

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## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Seven singers from the studios of Sergei Klibansky gave a recital in the Wanamaker Auditorium, on May 5. Some unusually good singing was heard, especially fine being the work of Lalla B. Cannon, an artist pupil, who sang groups of works by Strauss, Brahms, Rubinstein, Homer, Cadman and Metcalf. She was obliged to add extras.

Genevieve Lielinski, soprano, sang "O bocca dolorosa" well and La Farge's "To a Messenger" less appealingly. Elizabeth and Ellen Townsend were heard in a number of well chosen duets and gave pleasure therein. Mrs. H. F. Wagner, contralto, possesses a good voice and in time her interpretations will doubtless become more colorful. She sang works by Robert Franz and Koenzel. Mrs. Amelia Miller, mezzo-soprano, sang an American group successfully and B. Woolf, tenor, sang arias from "Tosca" and "Trovatore" to the obvious delight of his audience. Alice M. Shaw's accompaniments were remarkably fine.

The fifth and last of the series of lecture recitals by Mme. Anna E. Ziegler at Chickering Hall, New York, was given on May 6. On this occasion the subject discussed was "Dramatic Singing and Speaking," during which Mme. Ziegler said, in part:

"Correct speaking, with or without singing, means to speak with consciousness of thought expressed and subconsciousness of technique and effect. There can be no mumbling of words when the singer is momentarily conscious of each word and tone as it flows from the lips, and this consciousness combined with a subconscious feeling of musical tone in pitch, volume and relationship to the phrase and a firm reliance on the technique previously mastered will, without any failure, put the artist in accord, in harmony, in touch with the audience and in this way constitute the artistic effect on all receptive hearers. It is then dramatic singing or speaking."

The recital part of the program was given by the Misses Hennessey, Matulack, Dwinell, Boenke, Macguire and Love, students at the Ziegler Institute, while the dramatic department of the school gave a one-act playlet by Christopher St. John, "How the Vote Was Won." Josef Pasternack, the director of the opera department, was the effective accompanist.

A number of prominent musicians attended a musicale given by Gustav L. Becker, the pianist and teacher, last week at his studio, No. 114 West Seventy-second Street, New York. Mr. and Mrs. Carl Tollefsen played violin and piano solos and Eleanore Owens, soprano, won favor by singing several songs. H. M. Donner, the Finnish poet with whom Mr. Becker is collaborating in some original musical melodramas, recited some of his verses. Among the guests were Ernest T. Carter, Marion Veryl, Mrs. Harrison Irvine, Edith Hutchinson and Mr. and Mrs. Maurice Lichtman, the last mentioned having been pupils of Leopold Godowsky.

Especially interesting was manifested in Mr. Becker's own compositions, which he played with characteristic facility, and a group of songs presented by Walter L. Bogert.

The voice pupils of Graham Reed distinguished themselves by giving a fine recital at the Pouch Gallery, Brooklyn on May 5. They were assisted by Beatrice Brundage, violinist; Mrs. Florence Bellis, pianist; Howard C. Sayre, tenor; Mildred Seitz, soprano, and Helen Merrian, contralto.

Concessions usually made in behalf of students who appear in recital are totally unnecessary in the case of Annabelle Wood, who presented an exacting program on the evening of May 10, at the American Institute of Applied Music, in New York. A pupil of Kate S. Chittenden, this young pianist has a matured command of the instrument and her play-

ing is characterized by individuality and intelligence that would do credit to a seasoned concert artist. On this occasion she played Schumann's "Faschingschwank," Paderewski's Scherzino, and Krakowiak, Reger's Silhouette and "From My Diary," Brahms's Rhapsodie, Op. 79, No. 2, and the MacDowell Sonata Eroica.

Helen Newcomb, soprano, and Marie von Essen, contralto, pupils of Oscar Saenger, gave an exceedingly enjoyable recital in Chickering Hall on May 3. Miss von Essen sang *Lieder* by Beethoven, Wolf and Brahms as well as songs by Henschel, Leoni, Foote and Mrs. Beach. Miss Newcomb's first offering was *Salomé's* aria from "Hérodiade," Massenet. Her later group comprised compositions of Sgambati, H. J. Stewart, Vanzo and Whelpley. The artists collaborated in their final number the duet from "Aida." They were recalled repeatedly by the good-sized audience and granted extras. Mrs. Martha Mayer was an efficient accompanist.

Pupils of the Talmage Studio of Music gave a tenth annual recital in Memorial Hall, Brooklyn, on May 7. A pleasingly arranged program was heard, interpreted by the following soloists: Jean Ford, pianist; Naomi Budenbom, violinist; Lillian Graham, soprano; William Littlewood, cellist; Fannie C. Andrews, violinist; Walter D. Littlewood, flautist, and Fred B. Whyte, violinist. Participating in ensemble numbers were Messrs. Schluer, Allen, Kniffen, Littlewood, Remmey, Andrews and Talmage.

### COMPOSERS' NIGHT OBSERVED

A Hearing for Members of Fraternal Association of Musicians

"Composers' Night," an annual event with the Fraternal Association of Musicians of New York, took place on May 4 in the Hotel McAlpin before a gathering of considerable size. Members whose works were heard were Gena Branscombe, Marion Bauer, Laura S. Collins, Prof. Cornelius Rubner and Gustav L. Becker. The continued illness of Hallett Gilberté prevented him from being present to bring forward some of his compositions.

As is usual at concerts of this order, the program was subject to many

changes. Most of these, however, affected merely the actual order of presentation. The program was long and not over-interesting, although a number of pretty songs were sung. The soloists, who performed well in some cases, were Maurice Kaufmann, violinist; Fannie Hirsch, soprano; Frederick H. Limpert, baritone; May D. Schwab, mezzo-soprano; Helen J. Horne, Elizabeth E. Winham, soprano; Grace L. Hornby, contralto; Fred B. King, clarinet; Letta Davidson, violinist, and Samuel Gardner, violinist. In every case the composers accompanied their own works. B. R.

### SUNG FOR GERMAN BENEFIT

"Fledermaus" at Metropolitan—Opera Directors Prevent Demonstration

Johann Strauss's "Die Fledermaus" was sung at the Metropolitan Opera House last Saturday evening for the benefit of the German Red Cross and German artists who have suffered on account of the war. Because of the *Lusitania* horror there was no demonstration of any kind at the performance except of applause in appreciation of the efforts of the singers. By request of the directors of the company, made out of respect for America's dead, including Alfred Gwynne Vanderbilt, whose family has been for many years among the most liberal supporters of the Metropolitan company, the use of flag decorations, the making of speeches and the singing of all songs other than those called for by the score were omitted.

It had originally been planned to interpolate "Deutschland über Alles" in the performance, but under the circumstances this was not done.

Columbia Students Present Program of Original Compositions

Students in the department of music, Columbia University, gave a recital of original compositions on May 8 in Horace Mann Auditorium. There were heard works by F. A. Beidleman, M. Silver, A. W. Binder, G. C. Buehrer, Philip Gordon, L. F. West and Mrs. S. G. Bedell. A unique offering was Mr. Buehrer's suite for string quartet, "The Flight to Egypt," based on paintings of old masters. An ambitious work heard was Mr. Silver's "Suite for Orchestra," arranged for two pianos.



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**NICOLA ZEROLA** Mr. Samoiloff has a splendid baritone voice, is a great teacher and singer.

**EVE. MAIL** Mr. Samoiloff's voice is big, sweet and of excellent quality. He sings with great temperament and understanding.

**N. Y. SUN** The Samoiloff pupils showed excellent schooling and fine style. Their breath control was good and they all sang with artistic expression.

**N. Y. TRIBUNE** Mr. Samoiloff possesses a fine voice and sings very artistically.

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## MUSICIANS LOST IN 'LUSITANIA' DISASTER

O'Brien Butler, Composer, and  
Hamish Mackay, Baritone,  
Among Missing

Both Were Returning from America After Making Propaganda for the Music of Their Native Lands, Ireland and Scotland, Respectively

Late reports indicate that O'Brien Butler, the Irish composer, took passage on board the ill-fated *Lusitania* and that his name does not appear on the list of saved. The offices of the Cunard Line informed *MUSICAL AMERICA* on Tuesday that Mr. Butler's name was on the second cabin passenger list, and that he was not listed among the survivors.

Mr. Butler, who was known as the father of Irish opera, was in New York four months endeavoring to bring about the production of his folk opera, "Muirgheis." Parts of this work were heard in New York recently, when Mr. Butler gave a concert of his own works in Aeolian Hall. He was an ardent propagandist for the music of his native land and set himself the formidable task of resuscitating the old music of Ireland.

For this work he was well endowed, having been born among the peasantry and having absorbed much of the fairylore and traditional tunes which still linger near the soil.

Mr. Butler's technical equipment was derived in Italy and later in London under Sir Charles V. Stanford and Walter Parratt. He spent much time in India, among the Himalayas, where "Muirgheis," which is described as the first real Irish opera, was written. The composer was in the prime of life at the time that he embarked. *MUSICAL AMERICA* recently published an extended article about Mr. Butler and his work.

Scotch music lost a devoted propagandist in the United States with the death of Hamish Mackay, the baritone, as one of the victims of the *Lusitania* disaster. Mr. Mackay had first secured passage on the *Cameronia*, but as a number of his friends were sailing on the *Lusitania*, he changed his tickets so that he might go on that vessel. Mackay had made the journey that he might join his wife and child in Edinburgh.

During the past two seasons Mr. Mackay had been acquainting Americans with the beauty of the music of his native Scotland. In the hundredth celebration of the battle of Bannockburn at Carnegie Hall, New York, June 24, 1914, Mr. Mackay delivered an address on "The Possibilities and Future of Scottish Music." He announced a movement in Edinburgh to found a National School of Scottish Music, and asked the moral support of Scots in America. He urged them that when they presented a Scotch program they would use the very best Scotch music, that the public might have a wider outlook on the musical strength of Scotland.

Mr. Mackay further told of the serious work being done by modern Scotch composers and had his accompanist, Fay Foster, play themes from these ambitious works. Both Mr. Mackay and Miss Foster were garbed in the ancient Gaelic costume.

This Scotch baritone came to America to do for Scottish song what Plunkett Greene, some years ago, did for Irish song. Mr. Mackay was a pupil of George Henschel, with whom he studied

lieder. While singing or lecturing on Scots songs Mr. Mackay wore an exact replica of the Highland costume worn by Prince Charles Edward Stuart ("Bonnie Prince Charlie"), copied from the dress now in the Scottish Museum, Edinburgh.

Mr. Mackay gave a recital in Aeolian Hall, New York, on November 5 last, with the aid of Fay Foster, appearing in Jacobite costume for the Scottish folk songs. Before the New York Musicians' Club on November 22, the two artists presented a program including much Scotch music, Mr. Mackay adding to the interest by explaining the folk

George E. Lane, also members of the chorus, had booked passage, but at the last moment decided to remain in Pittsburgh to visit friends. The quartet which remained in Pittsburgh went to New York last week to leave on the *Transylvania*.

Among the first of the survivors to arrive in London was Oliver P. Barnard. He had been in America for six months in connection with a projected scheme for co-operative opera to be conducted by Mr. Quinlan on that side and by Otto H. Kahn on the American side. His wife is the well known English singer, Muriel Terry Barnard.

## Musicians Victims of Sea Tragedy



Hamish Mackay, Prominent Scotch Baritone

songs. A Scottish musicale was given in Mr. Mackay's honor at the Amsterdam Opera House, New York, on December 15, Miss Foster appearing as Mr. Mackay's accompanist.

Mr. Mackay and Miss Foster had already booked a number of engagements for the coming Fall and Winter.

Among the other musical passengers on the *Lusitania* were ten members of the Gwent Welsh Male Chorus, who were returning to Europe after completing a tour of the United States. John L. Debbs, Ben Davis, David Griffith, and



O'Brien Butler, the Popular Irish Composer

Of the members of the ship's band, the Cunard offices in New York have received word that the leader, Mr. Wakeford, is among the survivors.

America's light opera field suffers a distinct loss in the death of Charles Frohman, among whose many theatrical activities had been the producing of operetta upon the most artistic basis. The sad fate of Charles Klein, the dramatist, brought grief into a musical family, which includes Manuel Klein, now conductor at the London Hippodrome, and Hermann Klein, author and vocal teacher.

### Fay Foster's Warm Tribute to Hamish Mackay

NEW YORK, May 9, 1915.

To the Editor of *MUSICAL AMERICA*:

Allow me, through your columns, to pay a tribute of respect to my friend, Hamish Mackay, lost in the terrible disaster of the *Lusitania*.

I was associated with him as a musical co-worker, immediately after his arrival in New York, a little over two years ago, appearing with him at many concerts, both public and private, and our business, as well as social relations, were always of the most pleasant nature. He was always kind, considerate, unselfish, and his unbounded good humor and never-failing optimism were contagious.

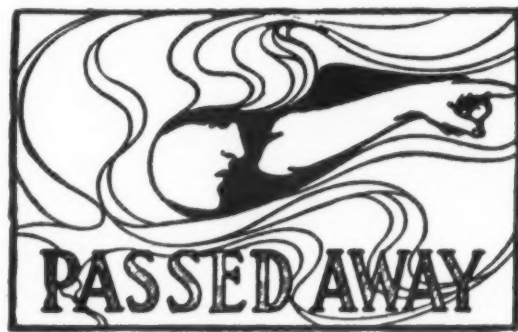
His musical ideals were high, and very near to his heart was the wish to show to the world the best in his dearly beloved Scottish music, and to the accomplishment of this aim, as well as all others, he brought limitless energy and untiring resolve.

An unusually strong reciprocal attachment existed between himself and his young and beautiful wife, also a singer of repute. She wrote to me often from Edinburgh, always wishing us success before any public concert, and usually calling her husband "My beloved boy."

He made many friends, and I extend

to them all, as well as his bereaved family, my sincerest sympathy.

FAY FOSTER.



### Adolph H. Schellschmidt

INDIANAPOLIS, May 7.—Adolph H. Schellschmidt, Sr., one of the most picturesque figures in the musical life of this city, died in his home here on May 3, aged eighty-five. Five years ago he suffered a stroke of apoplexy, since which his health had declined gradually.

Mr. Schellschmidt was the last survivor of the old City Band, organized in 1858; was one of the founders of the Männerchor and one of the first three music teachers to become established in this city. He was also connected with innumerable musical organizations and enterprises at various times. Mr. Schellschmidt was a native of Eupen, a village near Aix-la-Chapelle. He was born November 16, 1830, and came to the United States at the age of twenty-four. He settled immediately in Indianapolis.

With a group of young Germans who had come to this country in his company, Mr. Schellschmidt organized the Männerchor, which soon became popular. His specialty was orchestral instruments and teaching his favorite occupation. He was one time director of the Metropolitan Theater orchestra and a member of the Philharmonic Society. He retired from active teaching only about four years ago up to which time he had been identified with almost every musical movement of importance in Indianapolis.

A widow and six children survive him; the children are Mrs. Justus H. Nieding, Mrs. William C. Koehne, Bertha Schellschmidt, Pauline Schellschmidt and Adolph Schellschmidt, Jr., all of Indianapolis, and Mrs. Frederick W. Rous, of Philadelphia. Pauline Schellschmidt is the Indianapolis correspondent of *MUSICAL AMERICA*.

## A NEW BUREAU FOR CONCERT ARTISTS

Company Formed with High and  
Uncommercial Aims—Its  
Strong Roster

Believing that there are a great many artists of unusual excellence who have not had an opportunity, for one reason or another, to obtain engagements such as they desire, a new musical bureau has been organized under the name of The Musicians' Concert Management, Inc. The officers of this corporation are John W. Frothingham, president; Mary R. Callender, first vice-president; J. Stanley Brown, second vice-president; Florence L. Pease, secretary and treasurer, and Edward W. Lowrey, representative. The offices of the corporation are at No. 29 East Forty-eighth street, New York.

### Prominent Artists Engaged

The following artists are announced as under the management of the new bureau: Mme. Povla Frisch, soprano, who has been soloist with the Colonne and Lamoureux Orchestras, Paris; Miriam Ardini, coloratura soprano, formerly of the Boston Theater Opera Company; Emma Roberts, contralto, who has been soloist with the New York Symphony and Philadelphia Orchestras; Henry Parsons, tenor, formerly of the Teatro Rosini, Venice; Edgar Scofield, bass baritone, soloist at St. Bartholomew's Church, New York; Winifred Chrispi, pianist, soloist with London Symphony Orchestra; Gaston Dethier, pianist and organist, formerly organist Church of St. Francis Xavier, New York; Edouard Dethier, violinist, soloist with New York Philharmonic Orchestra.

In speaking of the plan of the new undertaking, Mr. Frothingham said:

"The chief aim is to bring artists of superior merit to the attention of those who enjoy good music. While the Musicians' Concert Management, Inc., is conducted in accordance with systematic and thorough business methods, it is not a commercial enterprise. Its sponsors are actuated solely by their interest in the best music and their desire to promote its wider dissemination.

"There are many communities, schools and clubs in which a genuine love of music exists, but which, for one reason or another, do not have the opportunities to listen to many of the most famous of the musical artists. That they should be able to hear few musical events is, however, especially unfortunate, considering the excellent quality of the material to be had. Many artists are held back solely by the fact that they cannot advance sufficient funds to enable them to start on their musical careers.

"It is, therefore, the purpose of the Musicians' Concert Management to seek out the various places where musical events of excellent quality are desired and to provide the artists. The bureau asks for no initial outlay in money from its artists, but deducts a reasonable percentage from the engagement secured, to cover running expenses.

### Not a Commercial Enterprise

"It will be seen that the bureau is not a business enterprise. It has a very different aim, namely, to provide music of real value where such music is desired and therefore needed, and to obtain for artists of distinct merit the opportunities for advancement and encouragement that they deserve. The bureau will be glad to co-operate, as far as possible, with other organizations having similar aims.

"It will be the object of the bureau to seek out such artists as will be representative of the principal branches of the musical profession. The patrons of the bureau will have ample assurance that their musical requirements will be fully met by any artists whom they engage from the Musicians' Concert Management."

Mr. Frothingham and Miss Callender are both well known in New York society and musical circles as patrons of music. Miss Pease is also widely known through many years of active connection with the musical life of the city. Mr. Lowrey was formerly press representative for the Boston Opera Company and did exceptional work for the company during its joint season with Covent Garden forces at the Champs Elysées Theater, Paris, last season. He will visit various cities in the East shortly, representing the Concert Management and will later go through the West and Northwest.

## JENNY DUFAY

DENVER

"With her lovely voice and charming manner she soon sang her way straight into the hearts of the audience. \* \* \* Although a resident of the United States but three years she speaks English perfectly and sings it with extraordinary ease. In fact, her diction in all languages is remarkable."—Apr. 19, Rocky Mountain News.

"Jenny Dufay sang beautifully and enraptured her hearers by the artistic finesse of her vocalism."—Apr. 19, Denver Post.

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The Aborn Grand Opera Company opened a two weeks' engagement in Providence on April 26.

Marguerite Wilson Maas, the young Baltimore pianist, met success in a recital recently given at Centreville, Md.

The Musical Art Club of New York will give its second "Musical et Dan-sant" on Friday evening, May 21, at the Laurel Garden.

A large audience of music lovers heard Grace Stewart Potter in a piano recital recently in the Technical High School, Harrisburg, Pa.

A recital given by the Schumann Choir and pupils of Sadie Gere Thomas, April 29, at the Arundell Club, Baltimore, proved interesting.

Aurora Leedom, pianist, gave her graduating recital in Commencement Hall, West Virginia University, Morgantown, on April 28. She played a difficult program excellently.

Bertha Cushing Child, contralto, of Boston, was the soloist at the season's final meeting of the Wednesday Morning Club of Boston held in the Woman's City Clubhouse of that city on April 28.

Sydney Lloyd Wrightson recently offered a song recital in Washington to the students of the Normal School. He was accompanied by Mrs. J. L. Downs.

Elizabeth Tudor, soprano, gave a recital before the members of the Schubert Study Club of Stamford, Conn., on May 3, with Mrs. Leicester Ford as accompanist.

In a musical entertainment at the Sixth Reformed Church, Albany, N. Y., the participants were Janet Lindsay, violinist; Marion Rosa, soprano, and Clayton Blessing, pianist.

Prof. Samuel B. Belding gave an organ recital recently in Albany, N. Y., for the faculty and students of the New York State College for Teachers. He was assisted by Kolin D. Hager.

Dr. Archibald T. Davison, organist and choirmaster of Appleton Chapel, Harvard University, will leave Cambridge in June to give a series of organ recitals at the Exposition in San Francisco.

William R. Chapman, conductor of the Rubinstein Club of New York, is at present on a Maine tour, assisted by Nina Morgana, soprano; Florence Austin, violinist; Arthur N. Johnson, tenor, of Belfast.

The orchestra of the Woman's Club, of Albany, N. Y., gave an entertainment at East Greenbush recently, assisted by Cordelia L. Reed, soprano. Miss Reed sang Irish folk songs in costume, accompanied by Elinor Colwell, harpist.

The Welsh play, "Heu Aelwyd y Pandy Bach," was presented at Fair Haven, Vt., April 30. Robert Jones, a promising Welsh tenor, gave much pleasure in several standard Welsh airs. Mr. Jones is a pupil of Mabelle J. Graves.

The fifth graduating recital on May 5, of the school of music of West Virginia University, Morgantown, was heard by a capacity audience. The program was presented by Mary Dille, violinist, and Alma Bachman, soprano.

George F. Kilbourne, boy pianist, gave a successful recital at Center Church House, New Haven, Conn., on April 30. Mrs. Louis C. Mautte, soprano, was the assisting soloist. B. J. Runger, Master Kilbourne's teacher, was the accompanist.

The first concert of the Stafford Springs (Conn.) Choral Union took place on April 27. The soloists were Edith H. Frank, soprano; Carl Webster, cellist, and Percy L. Cooley, baritone. Accompanying were F. W. Green and Miss A. L. Eaton.

The Rochester Conservatory of Music gave its twenty-ninth student recital recently, the participants being Doris Hauck, Albert Welvaert, Marietta Thompson, Edna Baldenwick, Mabel Stoneman, Helen Hastings, Helen Young and Blanch Lemmon.

Frederick Johnson, pianist, pupil of Mme. Helen Hopekirk, of Boston, gave a recital in Lawrence, Mass., on April 23, playing in a scholarly manner a program of music by Bach, Mozart, Beethoven, Brahms, Schumann, Chopin, de Severac, Borodine and Paderewski.

Bangor, Me., has a new orchestra in which it takes pride. This is the Pythian Orchestra of twenty-five pieces, conducted by Adelbert W. Sprague, which made its public debut on the evenings of May 5 and 6, under the auspices of the Knights of Pythias.

Prof. Dayton C. Miller gave the last of his series of lectures in Pittsburgh last week before the Academy of Science and Art, on the subject of "The Art and Science of Music." An election of officers was held preceding the lecture, Prof. J. M. Berkey being chosen president.

Julia Lenon, soprano and pupil of Katherine Lincoln, the New York-Boston vocal teacher, gave a recital in Boston on May 5, singing groups of Italian, German and English songs, with credit to herself and her teacher. Minerva L. Felton furnished the piano accompaniments.

Under the auspices of the King's Daughters of the North Haven (Conn.) Congregational Church a concert was given on May 1. The soloists were Mrs. W. H. Schoonmaker, soprano; Mrs. Roger P. Tyler, contralto; Mrs. Frederic Gleason, violinist; Eva L. Bradley, pianist, and Vera Hemingway, elocutionist.

A musicale of artistic merit was that presented recently by Grace Cramer, soprano, and John R. Monroe, pianist, at the Washington, D. C., studio of Mary A. Cryder. Miss Cramer has a sympathetic, appealing voice, flexible and under good control. Mr. Monroe's playing was characterized by intelligence of interpretation and coloring.

The methods of vocal training employed in the public schools of York, Pa., by Prof. John Denues, supervisor of music, were demonstrated at the school children's Spring festival, April 22 and 23. More than 2,000 heard the program. The High School Orchestra, Prof. A. A. Knoch, director, and Margaret Link, pianist, assisted.

Ethel Carpenter, a student in the School of Music of the Montana State College in Bozeman, gave an unusually successful piano recital recently, the program consisting of pieces by Liszt, Rachmaninow, Chopin, Schumann, Grieg and Rubinstein. Plentiful applause rewarded her. Hamilton Steele, bass, assisted with four songs.

Mrs. W. B. Yost, for some years active in musical circles in Cleveland and Bedford, Ohio, and president of the Musical Club of Bedford, has removed to Youngstown, Ohio, where she will undoubtedly interest herself in musical work. Mrs. Yost is a pupil of Dr. Wm. H. Henniges and Mme. Lena Doria Devine, of New York, and William Saal, of Cleveland.

At Spartanburg, S. C., on April 22, Mabel Simpson and Nannie Ravenel, pupils of John Carver Alden, gave their joint piano recital in Converse Auditorium. Pupils of Mrs. A. G. Blotcky gave a most attractive voice recital in her studio. Myrtle Palmer presented her pupil, Ruth Hazard, in her graduate organ recitals in the Converse Auditorium.

The Woman's Relief Corps of Albany, N. Y., gave an entertainment recently in honor of its thirtieth anniversary. Those contributing to the entertainment were: Mrs. Howard Ehemann and Mildred Crounse, pianists; Mrs. Peter

Schmidt, violinist; Verna Fowler, soprano, and Mrs. Howard Ehemann, contralto. Henrietta Gainsley was accompanist.

The music department of the Century Club, Scranton, Pa., gave its final musicale of the season on April 27. The soloists were Dorothy Page, Arnold Lohmann, Harold Swing, Marian Towne, Carrie Koch, Anna Robinson, Josette Robertson, James G. Sanderson, Ruth Wolfe, Louis B. Phillips, Emily Hackett, Miss Sparrow, Mrs. Robert Brand and John Shepherd.

Will Earhart, president of the National Association of Music Supervisors and director of music in the Pittsburgh public schools, is arranging a music festival for next month in which 2,000 pupils of the public schools of Pittsburgh will take part. Mr. Earhart will have the assistance of the combined high school orchestras and the Bernthaler Festival Orchestra.

Among those who gave pupil recitals recently in Rochester, N. Y., were Lotta Hyatt, who presented ten pupils in a very well selected program; Edgar J. Rose, a pupil of Lhévinne, who gave his sixth monthly pupil recital, presenting twenty-two young boys and girls. A song and piano recital was given by pupils of Margaret Connelly, Mrs. Edward McManus, violinist, assisting.

The second exhibition concert of a series of six was given by advanced students of the Peabody Conservatory of Music, Baltimore, on April 30. Those taking part were Irene Fitzsimmons, Elna Sellman, Muriel Sprague, Patrice Fogle, Fanny Spencer, Helen Stackhouse, Frances Meade, John Wilbourn, Adelyn Wood, Benjamin Eisenberg, Nellie A. Norris and Elizabeth Barkman.

Under the auspices of the Washington, D. C., chapter of the American Guild of Organists, Louis Potter, Jr., gave a recent organ recital, which was his initial one under the auspices of that organization. The program included works of two local composers, Nocturne in C Minor, by A. Tregina, and "Romanza," by George H. Howard. The organist was assisted by Mrs. Potter, who sang "Hear Ye," from "Elijah."

The last of the series of organ recitals at the Cathedral of All Saints, Albany, N. Y., was given on April 28 by George Yates Myers, organist of St. Vincent de Paul's Church. Dethier's Prelude in E Minor, Lemare's Rondo Capriccio and Widor's "Cantilene," from the "Symphonie Romane," were delightfully played. The organist closed with two Liszt compositions, "Sposalizio" and "St. Francis Preaching to the Birds."

William L. Glover, director of the Emma Willard Conservatory of Music, of Troy, N. Y., gave the last of a series of six lectures on "Music Forms" before the music section of the Woman's Club, of Albany, on April 26. His subject was "The Ultra-modern School," illustrated from the works of Debussy, Dukas, Florent Schmitt, Ravel, Fauré and Koechlin. Louise Donaldson, a pupil of Mr. Glover, played several Debussy compositions.

Gertrude Holt, the Boston soprano, gave a delightful program of songs in the Hotel Lenox, that city, on May 5, before the presidents and secretaries of the Federated Women's Clubs. She sang artistically several song groups, among which were "Morning Hymn," Henschel; "Song of Joy," "Birthday," Woodman; "Will o' the Wisp," Spross, and "Spirit Flower," Campbell-Tipton. Harris S. Shaw played the accompaniments.

The program for the Monday Musical Club, of Albany, N. Y., on April 26, was arranged by Mrs. Christian T. Martin and Mrs. Frederick W. Kerner, who also appeared in a duet. Other numbers were: Piano duet, Mrs. E. F. Horton and Zella Blackburn; contralto solos, Mrs. Howard Ehemann and Mrs. Alfred H. Roberts; soprano solos, Mrs. W. H. George and Mrs. Daniel Benton; violin solo, Mrs. Peter Schmidt, and piano solo, Henrietta Gainsley.

A discriminating audience applauded the annual concert given by the Lutheran Musical Club of Milwaukee at the Auditorium, that city, on May 5. The chorus of 100 voices displayed sure command of choral fundamentals and evinced skill in interpreting the folk songs which composed the greater part of the program. The soloists were Eleanore Gausewitz, soprano, and Mrs.

Richard Claussen, violinist. The chorus is under the direction of C. J. Vose.

The third exhibition concert given by the advanced students of the Peabody Conservatory of Music, Baltimore, Harold Randolph, director, took place May 7, the participants being Harold Genter, Daniel Hall, Emil Smith, David Hecker, Elizabeth Duncan, Louise Marsh, Ethel Davis, Susie Southwick Phelps, Edna M. Joynes, Helen Kaufmann, Mary E. MacElree, Geraldine Edgar, James M. Price and Minnie Rutenberg.

Albert D. Jewett's pupils gave an attractive piano recital in their teacher's studio, New York, on May 6. Those heard were Joseph Kline, Georgine De Nyse, Margaret Gabel, Katherine Van Benschoten, Helen Milliken, Rose Frank, Margaret Ripley, Jennie Frank, Isobel Strang, Elizabeth Hatch, Ray Davis, Louise Pott, Sarah Rosenberg, Sadie Tolces, Lillian Frank and Katherine Williams. A. Walter Kramer's Valse Triste and Two Preludes were among the offerings.

At its annual election of officers the Crescendo Club of Atlantic City chose Mrs. H. W. Hemphill president for the season of 1915-1916; Mrs. A. Bolte and Mrs. A. W. Westney, vice-presidents; Mrs. Joseph Zuland, recording secretary; Mrs. J. Lang, corresponding secretary; Miss Crossdale, treasurer; Jane Bockelmann, press reporter; Bessie Zimmerman, librarian. The season just closed has had gratifying results. Four public concerts were given in the Auditorium of the Boys' High School.

The second concert of the Canton, Mass., Choral Society, Frederick W. Wodell, conductor, was given in Memorial Hall, that city, on April 28. The chorus was assisted by Bernard Ferguson, the Boston baritone; Calista Rogers, soprano, and an orchestra consisting of the pupils of Lillian Shattuck, the Boston violin teacher. The program contained two cantatas, "The Highwayman," by Deems Taylor, and "Fair Ellen," by Max Bruch; song groups by each soloist and two part songs for women's voices.

The Chaminade Club of Providence has elected these officers: President, Mrs. Eleanor Sproat-Deal; vice-presidents, Mrs. George H. Lomas and Mrs. Gertrude J. Bullard; secretary, Mrs. George Hail; treasurer, Bessie E. Berch; historian, Mrs. Lucy Hagan-Miller; director, Mrs. Amy Eastwood Fuller. Under the auspices of the extension committee of the club a program was given recently by Harriet Williams, pianist; Alice A. Hunt, violinist; Mrs. Clinton C. White, contralto, and Florence Austin, accompanist.

The Goffstown Choral Society, Walter H. Lewis, conductor, gave its fourth annual oratorio in the Goffstown (N. H.) Opera House on May 3, presenting Gounod's "Redemption." The chorus was assisted by the following Boston soloists: Fannie Lott, soprano; Helen Isabell Adams, alto; Howard T. Clark, tenor; Charles MacMillan, baritone. The New Hampshire Festival Orchestra and Mrs. Mabelle H. Patten furnished the accompaniments for the singers. The chorus, under the baton of Mr. Lewis, gave a creditable performance.

The Rockford (Ill.) Mendelssohn Club at its annual meeting re-elected Mrs. Chandler Starr as president. Mrs. Starr was the founder of the club and has been president since its organization thirty-four years ago, with the exception of seven years. Reports show that the last year has been one of the most successful in every way in the history of this highly influential club. The first artist to be announced for next year is Winifred Lamb, pianist, who will give a recital in November. Albert Spalding, violinist, will also probably be engaged for a concert.

Howard R. Thatcher, director of the music department of Maryland College for Women, Lutherville, Md., gave an organ recital at the college on May 1, the feature of his program being an original Introduction and Fugue of recent composition. Mrs. Frank M. Addison, contralto, was the assisting artist. On April 24 a students' recital was given at the college, in which the following participated: Bess Kell, Carolyn Prickett, Elizabeth Gast, Ida Cornwall, Dorothy Willison, Gertrude Thompson, Winnie Benbow, Louise Stoddard, Elma Cliver, Susan Brassington, Louise Hunsberger, Margaret Williams and Helen Wright.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

Allen, Leonora.—Ann Arbor, Mich., May 22.  
Bauer, Harold.—Ann Arbor, Mich., May 21.  
Bensel, Cary.—Babylon, L. I., May 21.  
Dadmun, Royal.—Fredonia, N. Y., May 21.  
De Moss, Mary Hissem.—Westfield, N. J., May 15.  
Downing, George.—Yonkers, N. Y., May 17; Norfolk, Conn., May 31 and June 1, 2.  
Ferguson, Bernard.—Keene, N. H., May 20, 21; Montpelier, Vt., May 26, 27.  
Flint, Willard.—Plymouth, May 16.  
Gebhard, Heinrich.—Cambridge, Mass. (Harvard), May 26; Roxbury, Mass., May 29.  
Genovese, Nana.—South Manchester, Conn., May 15; Waterbury, May 18; Woodbury, May 17; East Hampton, May 18.  
Gunn, Kathryn Platt.—Brooklyn, May 27; New York, May 21.  
Harrison, Theodore.—Ann Arbor, Mich., May 20, 22.  
Hinshaw, W. W.—Keene, N. H., Music Festival, May 21.  
Janaushek, Wm.—Ithaca, N. Y., May 21.  
Johnson, Ada Grace.—Ann Arbor, Mich., May 22.  
Kaiser, Marie.—Canandaigua, May 18.  
Keyes, Margaret.—Ann Arbor, Mich., May 21, 22.  
Kline, Olive.—Ann Arbor, Mich., May 20, 22.  
Krueger, Adele.—Hartford, May 15; Waterbury, May 16; Woodbury, May 17; East Hampton, Conn., May 18.  
Levin, Christine.—Athens, Ga. (University of Georgia), July 9.  
McCormack, John.—Ann Arbor, Mich., May 21.  
McDowell, Alice.—Exeter, N. H., May 22.  
McCue, Beatrice.—New York City, May 17.  
Miller, Christine.—Northampton, Mass., May 19; Denver, Colo., July 11; Salt Lake City, July 13; San Francisco (Panama-Pacific Exposition), July 15, 16, 17, 18; Los Angeles, July 19, 20; San Diego (Panama-California Exposition), July 21, 22.  
Miller, Reed.—Keene, N. H., May 21; Montpelier, Vt., May 27.  
Murphy, Lambert.—Ann Arbor, Mich., May 22.  
Nielsen, Alice.—Columbia, S. C., May 15; Augusta, Ga., May 17; Greenwood, S. C., May 18; Anderson, S. C., May 19; Greenville, S. C., May 20; Athens, Ga., May 21; Americus, Ga., May 22; Columbus, Ga., May 24; Montgomery, Ala., May 25; Birmingham, Ala., May 28; Florence, Ala., May 29; Pulaski, Tenn., May 31; Huntsville, Ala., June 1; Decatur, Ala., June 2; Gadsden, Ala., June 3; Anniston, Ala., June 4; Rome, Ga., June 5; Cleveland, Tenn., June 7; Johnston City, Tenn., June 8; Morristown, Tenn., June 9; Marriam, Tenn., June 10; Chattanooga, Tenn., June 11; Fayetteville, Tenn., June 12; Tullahoma, Tenn., June 14; Murfreesboro, Tenn., June 15; Springfield, Tenn., June 16; Murray, Ky., June 17; Paris, Tenn., June 18; Jackson, Tenn., June 19.  
Ober, Margarete.—Ann Arbor, Mich., May 19.  
Reardon, George Warren.—Mt. Vernon, N. Y., May 21; Yonkers, N. Y., June 18.  
Reddick, William.—Columbia, S. C., May 15; Augusta, Ga., May 17; Greenwood, S. C., May 18; Anderson, S. C., May 19; Greenville, S. C., May 20; Athens, Ga., May 21; Americus, Ga., May 22; Columbus, Ga., May 24; Montgomery, Ala., May 25; Birmingham, Ala., May 28; Florence, Ala., May 29; Pulaski, Tenn., May 31; Huntsville, Ala., June 1; Decatur, Ala., June 2; Gadsden, Ala., June 3; Anniston, Ala., June 4; Rome, Ga., June 5; Cleveland, Tenn., June 7; Johnston City, Tenn., June 8; Morristown, Tenn., June 9; Marriam, Tenn., June 10; Chattanooga, Tenn., June 11; Fayetteville, Tenn., June 12; Tullahoma, Tenn., June 14; Murfreesboro, Tenn., June 15; Springfield, Tenn., June 16; Murray, Ky., June 17; Paris, Tenn., June 18; Jackson, Tenn., June 19.  
Renwick, Llewellyn L.—Ann Arbor, Mich., May 22.  
Rogers, Francis.—Farmington, Conn., June 5.  
Sundelius, Marie.—Tour Minneapolis Symphony Orchestra, Apr. 11 to June 15; Panama-Exposition, June 20-28.  
Van der Veer, Nevada.—Keene, N. H., May 21; Montpelier, Vt., May 27.  
Wells, John Barnes.—Northampton, Mass., May 19; Keene, N. H., May 20; Norwich, Conn., May 21; Westchester, Pa., May 22; Hagerstown, Md., June 4.  
Whitehill, Clarence.—Ann Arbor, Mich., May 19, 22.  
Williams, Evan.—Ames, May 17; Mt. Vernon, O., May 19; Evanston, O., May 27; Peru, Neb., June 2.  
Williams, Grace Bonner.—Plymouth, Mass., May 16; Northampton, Mass., May 19; Montpelier, Vt., May 26.  
**Orchestras, Quartets, Choruses, Etc.**  
Ann Arbor Music Festival.—Ann Arbor, Mich., May 19, 20, 21, 22; soloists, Leonora Allen, Harold Bauer, Theodore Harrison, Ada Grace Johnson, Margaret Keyes, Olive Kline, John McCormack, Lambert Murphy, Margaret Ober, Llewellyn L. Renwick, Clarence Whitehill, Frieda Hempel.  
Chicago Symphony Orchestra.—Ann Arbor Festival, May 19, 20, 21, 22.  
Gamble Concert Party.—Carlisle, Ky., June 18; Nashville, Tenn., June 21, 22; Ackley, Ia., Apr. 24; Waterloo, Ia., Apr. 26.  
Manhattan Ladies' Quartet.—Dover, N. J., May 18; Brooklyn, May 19; Astoria, N. Y., May 26.  
Minneapolis Symphony Orchestra.—Benton Harbor, Mich., May 14; Madison, Wis., May 15; La Porte, Ind., May 17; Anderson, Ind., May 18; LaFayette, Ind., May 19; Charleston, Ill. (matinee), May 20; Terre Haute, Ind. (evening), May 20; Jacksonville, Ill., May 21; Rock Island, Ill., May 22; Dubuque, Iowa, May 24; Clinton, Iowa, May 25; Cedar Rapids, Iowa, May 26, 27; Webster City, Iowa,

May 28; Fort Dodge, Iowa, May 29; Aberdeen, S. D., June 1 and 2; Valley City, N. D., June 3; Grand Rapids, N. D., June 4; Duluth, Minn., June 5 and 6; arrive in Minneapolis, June 7.  
Sousa and His Band.—Colorado Springs, Colo., May 15; Denver, Colo., May 16; Greeley, May 17; Cheyenne, Wyo., May 17; Salt Lake City, May 19; Ogden, Utah, May 20; Panama-Pacific Exposition, San Francisco, Cal. (nine weeks to July 23, inclusive); Wilcox Grove Park, Pa., Aug. 15, 29 consecutive days; Pittsburgh Exposition, Sept. 13.  
Tollefaen Trio.—Round Lake, N. Y., Aug. 6, 7.

## GENUINE OVATION FOR SIMMONS IN NEWARK

Mme. Woolford, Miss Brice and Miss Benedict Also Win Favor at Police Band Concert

NEWARK, N. J., May 8.—The Newark Police Band, which was formed three years ago, at which time only four or five of the members had any knowledge of musical notation or of the instruments they were to play, gave two concerts in Krueger Auditorium on Thursday afternoon and evening of last week. The offerings of the band were received with many expressions of approbation. The soloists were William Simmons, baritone; Mme. Jeanne Woolford, contralto; Catherine Brice, soprano, and Anna C. Benedict, mezzo-soprano. The last named singer displayed an agreeable voice. Miss Brice sang with pure intonation a group of songs, including Rogers' "The Star"; H. Ralph Cox's "At the End of Day," and Clough Lighter's "April Blossoms." She was recalled and added other songs. Mme. Woolford's excellently trained and naturally rich contralto voice gave much pleasure in Clay's "I'll sing thee songs of Araby," Brockway's "The Water Lily," and Rummel's "Ecstasy." Her excellent musicianship and artistic use of her voice gave much pleasure.

Mr. Simmons carried off the honors of the evening in an extra number. After singing a group including Bruno Huhn's "Invictus," La Forge's "To a Messenger," and "Broadwood's "A Rival Has Stolen My True Love Away," with characteristic artistry, he was most energetically recalled. When he announced, on his reappearance that he would sing the Prologue to "Pagliacci" the audience expressed its pleasure in an unmistakable way. As a dramatic singer Mr. Simmons disclosed powers that were superb. To the singer the tribute of spontaneous applause while he still held the final note must have been especially gratifying.

## COLONIAL MAY FETE

Frances Pelton-Jones, Harpsichordist, Heard in Unique Program

Frances Pelton-Jones, the harpsichordist, was the principal soloist on the occasion of the Colonial May Fete given in Wanamaker Auditorium, New York, on April 27. The other assisting artists were William Wheeler, tenor, and Margaret Crawford and Ernest Schrap in Colonial dances.

The program, which was performed in Colonial costume, included some sixteenth century compositions by William Byrd and Dr. John Bull and Percy Grainger's arrangement of the "Shepherd's Hey," old Morris dance. These were effectively played by Miss Pelton-Jones, who also gave artistic interpretations of the March from "Saul," Handel, and a French dance tune by Rameau, "Le Tambourin."

In addition to playing these solo numbers Miss Pelton-Jones was also heard in the accompaniments to Mr. Wheeler's songs, Secchi's "Love Me, or Not," the old English "Tell Me, Charming Creature," and a group of old Irish and Scotch songs, including "Bendeme's Stream," "Little Mary Cassidy" and "MacGregor's Gathering." A Boccherini Minuet and a Gluck Gavotte were interpreted by the dancers, and here, too Miss Jones furnished artistic accompaniments.

Keeps Him in Touch with the Musical World

To the Editor of MUSICAL AMERICA:  
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Sincerely,  
MORTON LIPPIIT.

Colfax, Wash., May 3, 1915.

## YONKERS FESTIVAL TRIUMPH OF PUBLIC SCHOOL MUSIC SYSTEM

Pupils of All Grades Participate in Four Concerts with High Credit to Themselves and Director Bowen—"Creation," Sung by High School Chorus, the Crowning Event

YONKERS, the suburban city on the Hudson, has again demonstrated the remarkable efficiency of its public school music system. Its festival, which took place on May 6 and 7, in Philipsburgh Hall, called into action some 2,000 school children, ranging from first year to high school. How thoroughly Director George Oscar Bowen and his assistants, Esther M. Greene, Imogene B. Ireland, Nettie M. Gauthier and Luella Rose, had discharged their difficult duties could be



George Oscar Bowen, Supervisor of Music in Yonkers Public Schools and Director of the Recent Festival

accurately gauged only by actual attendance at this event.

This year's public school festival overshadowed last year's to a marked degree. The two resembled each other at only two points, namely, in the arrangement of concerts (four last year and this year) and in the standard of instrumental music which remained about the same at this festival. Otherwise, the results were vastly superior, although in 1914 the event earned a good deal of praise.

To consider George Oscar Bowen's work in detail would consume a prohibitory amount of space. It suffices temporarily to state that his hand was evident in the sight-reading of tiny first-grade tots no less than in the spirited choral work of the high school students in Haydn's "Creation." Mention has been made of the fact that the event consisted of four concerts. On the first afternoon 1,000 children from the first, second, third and fourth grades were put through their tests and came through with flying colors. The same applies to Friday afternoon's performance, which called for 900 children of the fifth, sixth, seventh and eighth grades. On Thursday afternoon the soloists were Master William J. Kelly, soprano; Irene Russell, cellist, and Anna Russel, harpist. Their work was commendable, especially if it be considered that all of them are children. Robert F. Nevins, boy soprano, was the soloist on the second afternoon.

## Glee Clubs in Elgar Cantata

Naturally the evening concerts were most important and, incidentally, finest.

The first brought together the glee clubs from the high schools of Tarrytown, Ossining and Mount Vernon, which joined forces with the Yonkers High School Glee Club in Elgar's difficult cantata, "The Banner of St. George." The work was directed by Mr. Bowen and was sung with verve and accuracy. Ward A. Lay, soprano, sang the incidental solos very well, barring one slip. The other soloists at this concert were Harold Land, baritone, and Ellis E. Doyle, tenor, both local singers. Mr. Land sang "Hear Me, Ye Winds and Waves," and a group of songs by Gounod, d'Hardelot and Valerie-White. His voice is strong and has a good range. Its quality will improve with further cultivation; at present there is something of the bass about it, although the top notes are surprisingly clear. He created great enthusiasm and added extras.

Mr. Doyle evoked uproarious applause with his delivery of a meretricious aria from Braga's "Reginella." His voice will also profit by further study. This and careful avoidance of mannerisms dear to the heart of a tenor should increase his artistic stature. At present he is a pleasing singer with considerable vocal resources.

Various numbers were sung creditably by the Girl's Clubs, directed by T. W. Sturgeon of Mount Vernon; the Boys' Clubs, directed by C. Earle Dinsmore of Tarrytown, and a full chorus, directed by Walter C. Rogers, of Ossining.

## The Crowning Event

The final event crowned the festival with well-deserved success. A no less ambitious work than Haydn's mighty "Creation" was undertaken by Mr. Bowen, who gathered his choral forces solely from the Yonkers High School. The soloists were seasoned singers—Alfred D. Shaw, tenor; Marie Stoddard, soprano, and George H. Downing, basso. An orchestra of twenty musicians helped to make the production noteworthy.

In view of its remarkable work it is perhaps fitting first to discuss briefly the chorus. It sang splendidly. The *esprit de corps* and enthusiasm shown by this aggregation of girls and boys surprised even those who are familiar with Mr. Bowen's indefatigable methods. An instance chosen at random was the positively thrilling manner in which "The Heavens Are Telling" was delivered.

It is possibly best to treat the soloists collectively, for all did excellent work and deserved fully the praises heaped upon them. A word of commendation is due C. Earl Dinsmore for his work at the organ. Mr. Bowen's beat was authoritative and his conception of the master work, if not precisely charged with imagination, healthy and vigorous.

Yonkers supported this year's public school festival in becoming fashion, Philipsburgh Hall being well filled at all four concerts.

B. R.

## Grand Opera on New York's Upper West Side

Grand opera followed drama on the upper West Side at New York's Standard Theater on May 10, when "Trovatore" was presented for the week by the Van den Berg-Conger Opera Company. Bettina Freeman sang *Leonora* effectively and Henri Barron won applause as *Manrico*. Alan Turner as the *Count* was especially acceptable and Marie Cressie was the *Azucena*. Mr. Van den Berg conducted.



## HELEN STANLEY

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## Says Artists in France's Opera Resent Intrusion of Americans

Gaston Sargeant, Basso, Finds that Patriotism of French Singers Sometimes Makes Them Regard Foreigners' Entry as "Taking the Bread Out of Their Mouths"—His Name an Asset to This Native Artist

"IT'S very tiresome to be proud of being an American and never to be taken for one!" Thus ruminated Gaston Sargeant, the huge basso profundo, who for the last six years has been one of the leading basses of Covent Garden.

"When I crossed, over ten years ago, there were no really reliable teachers or coaches in America. At least, none on whom anyone pinned any great amount of faith for the pursuance of a career. No big ideas, such as the propaganda set forth by John C. Freund, were even thought of. It was then a settled fact that one must go abroad to amount to something. Europe was at that time the Mecca, the operatic Utopia, and everyone agreed. In 1903 it was not possible to acquire what is known as a thorough musical education in this country.

"At first I went to the Conservatoire at Liège and began my studies with the famous baritone, Seguin. There I received the prize for singing which had not been awarded a foreigner for sixty years. In Paris I went to Fournets, who claimed the distinction of having been a pupil of the incomparable Lablache. I also coached many of my rôles with that great master, Plançon.

### Uphill Fight Abroad

"The woman working for musical recognition abroad is not the only one who has to struggle. The man, too, has to put up a fight, a hard fight—but on more legitimate grounds. I saw in France, and also during my eight seasons at Covent Garden, that an Englishman or an American, especially a basso, had but little real chance. Unwittingly, my name, which they always pronounced with the French intonation, saved me! And this is the fight for the man who wants first to have a musical career abroad. It occurred to me, more especially in France, when I was gaining experience in the provinces. The Frenchman has a certain feeling of patriotism about his operatic productions. He feels it is due him to sing the various rôles, and often the foreigner is given to understand that he is an interloper—a thief—for he is taking the bread from the French artist's mouth! And it is true, is it not?

"I wish that some public-spirited philanthropist would realize the possibilities of a truly American opera company. A company composed of American artists—but I mean real artists, not the dilettantes who merely want to their credit an appearance in opera. No time for such a movement could be more propitious than the present, with all American singers back in their own land. You know, of course, that no matter how great the success of an American singer abroad, his or her ambition is always to sing in America.

### Denhoff's "Opera in English" Tour

"I would rather make no comments on the 'opera in English' quest, but I might remind your readers of the remarkable

productions made in England during 1911-12, of the Nibelungen 'Ring,' for the first time in English. This huge undertaking was made by Ernest Denhoff, well known in England as a real artist in the producing of music dramas. In addition he produced 'Tristan,' 'Meister-singer,' 'Elektra' and 'The Flying Dutch-



Gaston Sargeant, the Prominent American Basso. Above, Left: Mr. Sargeant as "King Mark" in "Tristan und Isolde"; Right: Mr. Sargeant at left of picture; to his left, Roderick White and John McCormack; at right of picture, William James. The photograph was taken at Mr. McCormack's English home.

bringing to it besides his art a wholesome, healthful atmosphere.

AVERY STRAKOSCH.

### AMATO HEARS BOWERY OPERA

Noted "Rigoletto" Applauds that Work as Sung at Teatro Verdi

New York's Spring epidemic of opera seasons broke out for the second time on the Bowery, May 8, when the Teatro Verdi opened its doors appropriately with Verdi's "Rigoletto." Formerly the quaint Teatro Garibaldi and now renovated so that it has more comfort if less quaintness, the Verdi is housing the Milan Opera Company, with C. de Macchi as impresario.

Under the bâton of Giuseppe Angelini the performance of "Rigoletto" moved with spirit in its miniature setting. The title rôle was portrayed by Angelo Antola, who evoked applause not only from the audience but from a famous *Rigoletto*, Pasquale Amato, who, with his charming wife and some friends, occupied one of the tiny boxes. The performance boasted an excellent *Duke* in Franco de Gregorio, who presented a figure of distinction and who revealed a smooth and resonant *tenore di grazia*. The *Gilda*, Mme. Vaccari, sagged from the pitch much of the time, but these audiences seem to forgive such trifling discrepancies provided that the singer hurls forth a resounding high tone at the close of a scene.

K. S. C.

## ZUROS GIVE HEARING TO NATIVE SINGERS

Operatic Experience in America Made Possible by Season on Bowery

Continuing the work of giving native singers operatic experience such as is generally supposed to be found only in Europe, the Zuros presented still another American artist in their "Aida" performance of May 5 at the People's Theater on the Bowery, New York. This was Jean Barondess, a young soprano, who is the daughter of Commissioner Barondess of the city's board of education. Miss Barondess's performance was particularly good on the dramatic side, for her interpretation of the title rôle was deeply emotional and she never came out of the character for a moment. Her fresh and well produced upper tones easily dominated the ensemble in acts one and two.

The only other change in the cast of the opening night was the *Amonarso* of Giuseppe Pimazzoni, whose make-up suggested the Navajo rather than the Ethiopian, and who was rather over-exuberant in action. Mme. Matja von Niessen-Stone's *Amneris* was again the most praiseworthy individual performance.

K. S. C.

A fine performance of "Carmen" was given by the Zuro company on Thursday evening, May 6. A large and responsive audience applauded roundly the arias, all of which were well sung. The chorus seemed to show lack of rehearsals. Salvatore Giordano made a handsome *Don José*, acting the part with surprising feeling, and Ieda Rossi's *Carmen* may be commended. Miss Rossi is a pupil of Oscar Saenger, as is Julietta Berge, the *Mercedes*. Elsa Garrett was the *Frasquita*. Grace Hoffman, a pupil of Emory B. Randolph, appeared as *Micaela*, which she sang with that same clarity of tone which marked her successful début in "Rigoletto." Others in the cast were George Everett as *Morales* and Alessandro Modesti who made a fine *Escamillo*, imparting much spirit and enthusiasm to the rôle.

A. S.

A performance of "Lucia" was given on Monday evening by the Zuro company. Julietta Berge, portraying the title rôle, scored a huge success. Alessandro Modesti as *Lord Ashton* was up to his usual good standard, and Guido Ceccotti as Alfredo, helped to make this one of Impressario Zuro's best productions. Others in the cast were Vittorio Navarrini and A. Macaluso. Giovanni Leotti conducted.

### Louisiana Teachers Urge Music Credits in Public Schools

In addition to the details of the Louisiana Music Teachers' Association's convention, as published in *MUSICAL AMERICA* for May 1, a committee was appointed to confer with the state board of education relative to the securing of public school credit for work in music done outside under the private teacher. The officers for the coming year are: Herbert M. Howison, president; H. W. Stopher, first vice-president; Dr. Giuseppe Ferrata, second vice-president; Ella F. Montgomery, third vice-president; Anna Van Den Berg, Secretary-treasurer.

Carl Burrian, the tenor, has sung in Switzerland this season.

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